DOCUMENT RESUME

ED 285 213 CS 505 595

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TITLE Models for Teaching Speech Communication.
PUB DATE Nov 86
NOTE 110p.; Written materials for a workshop presented at the Annual Meeting of the Speech Communication Association (72nd, Chicago, IL, November 13-16, 1986).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS Course Content; Course Organization; Higher Education; Instructional Materials; *Methods Courses; Models; *Preservice Teacher Education; Secondary Education; *Speech Communication; *Speech Instruction; Teacher Educator Education; *Teaching Methods

ABSTRACT

Intended for use by educators of preservice speech communications teachers, this description of a methods course is geared towards high school and college level pedagogy. The philosophy of the guide rejects the typical textbook style, in which generalizations are given to students as unqualified positive statements rather than made objects of search and discovery. Implementing a models approach based on a textbook by B. Joyce and M. Weil, the course description downplays speech communication content and prescription in order to emphasize learning processes and induction. After discussing this rationale, the description provides (1) a first day handout stating policies and objectives; (2) a course schedule and list of assignments, including construction of lesson plans, textbook evaluations, and teaching of given models; (3) a philosophy listing suggested model attitudes of the effective teacher of speech communication; (4) a textbook evaluation checklist for categories of content and quality; (5) a discussion of criticism as informative feedback, accompanied by evaluation guides for the extemporaneous talk; (6) suggestions for dealing with communication apprehension; (7) a reading list on communication competency for high school students; (8) guidelines for creating a high school course outline and for making a start sheet on course policies; and (9) assignments to present demonstration models. Finally, handouts and tasks are provided for teaching communication via each of the models, which include memory, advance organizers, concept attainment, inductive thinking, inquiry training, cognitive growth, non-directive teaching, synectics, assertiveness training, and role playing models. (JG)

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MODELS FOR TEACHING SPEECH COMMUNICATION

John F. Deethardt II

"The teachers thought they could educate by imparting not art, but the products of art."

--Aristotle's criticism of the sophists.

March 23, 1987

SHORT COURSE TITLE: Teaching the College Course Series: Methods in Teaching Speech Communication

STATEMENT OF NEED/TARGET AUDIENCE: Learning models and teaching models are the two rails of the same track on which the pedagogical juggernaut runs. In the present climate of criticism of education, speech educators must look to their methods and ways of improving them. This short course ought to help teacher educators and practicing teachers at the high school and college levels become aware of a repetoire of models applied to studies in speech communication.

COURSE OBJECTIVES: The topics listed will be discussed in sequence. An understanding of the rationale and substance for each is the aim. Other topics not considered here will be discovered. The chief goal is to attain an understanding of the models way of teaching at both the secondary and tertiary levels of education.

Brief Outline of Shortcourse Contents

1. Sample Start Sheet
2. Pre-assessment: A Philosophy for Teaching Speech Communication
3. Textbook Evaluation
4. Criticism: Informative Feedback
5. Communication Apprehension
6. Communication Competencies
7. A Secondary School Course Outline
8. The College Basic Course Outline
9. Administering the Course: Policies in the Start Sheet
10. Demonstration Models

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a) Memory Model

b) Advance Organizers Model

c) Concept Attainment Model

d) Inductive Thinking Model

e) Inquiry Training Model

f) Cognitive Growth Model

g) Synectics Model

h) Laboratory Training Model

i) Training Model

j) Assertiveness Training Model

k) An Assessment Assignment

INSTRUCTOR: Dr. John F. Deethardt, Associate Professor, Department of Speech Communication, Texas Tech University, Lubbock, TX 79409. (806)742-3965.

TEACHING EFFECTIVENESS: The models have been used in teaching over several year's time in public speaking, interpersonal and nonverbal courses. Students found them to be practical, rather innovative, and inherently interesting.

EXPERTISE: The instructor has been a speech educator for many years. He has published in Communication Education, Communication Quarterly, and the ACA Bulletin, together with several book chapters and journals outside the field.

1. INTRODUCTION

Communication teaching methodology is what the textbooks and their authors say it is. But those books are out of print. Their synthesis of knowledge has not been updated in new editions. The conception of methodology has not been refreshed by the production of new authors. The flow of new information continues in the scholarly journals of the field, but such unorganized information becomes knowledge only when it is transmuted in textbooks, that is, when scholarly articles are brought together to construct the intellectual framework giving teachers, the consumers of knowledge, a sense of the whole.

An Assessment

That situation is primarily a commercial one. A market assessment shows its basic dimensions. A questionnaire was sent to 73 speech ed-

ucators who are members of the Instructional Development Division of the Speech Communication Association. Thirty-one returned the form but 27 provided useable information. The findings are reported as percentages of the total responding to a question: 85% (23) have a high school teaching methods course; 74% (20) of the respondents taught the course; 26% (7) have a college methods course taught by the respondents (7); 57% (12) offer secondary methods each year, 23% (5) each semester, 14% (3) every other year, and 4% (1) every third year; 100% (5) offered the college methods course each year; the average enrollment in high school methods is 10, and 13 in college methods; 45% (10) say enrollment fluctuates over the years; 25% (5) say enrollments are trending up; 35% (7) say enrollments are trending down; 92% (13 of 14 responding to the question) say enrollments are steady; 100% (24) say that students write their own lesson plans; 95% (22) say it would be good practice for students to have models to follow; 91% (21) say it would be good practice to have students spend class time in teaching from their lesson plans; 86% (19) favor an inductive, experiential entry into content; 47% (10) believe that the inductive approach is innovative; 14% (3) are satisfied with what they see of the usual practices in classrooms throughout education; 90% (20) believe there must be innovation in classroom practices in general; 80% (16) believe there is a crisis in education; and 54% (12) believe one principle area of innovation should be in the concept of textbooks.

These were the textbooks used in the secondary methods course: Newcombe & Robinson (5); Allen, Willmington & Sprague (5); photo copies of Allen, Willmington & Sprague (2); Halliday (3); Wood (2); Brooks & Friedrich; Rubin; Sarbaugh; Balcer & Seabury; Popham & Baker; Bloom; Krathwohl & Bloom; Mager; Eble; methods texts on library reserve; Communication Education, Communication in the Classroom, Communication Consulting, Teacher Talk, selected readings; lectures; and none.

Course names for the undergraduate course are as follows: speech communication in the secondary schools; teaching speech & drama in the secondary schools; English education: methods; speech methods; teaching of speech; teaching speech for high school teachers; methods of teaching speech communication; teaching speech in the secondary school; secondary school methods: speech; teaching methods in communication; instructional communication; instructional theory in speech communication; methods in speech; communication methods for teachers & trainers; strategies & materials in secondary communication education; teaching speech methods; teaching speech communication to secondary students; the teaching of communication arts; teaching speech 1 & 2; varied methods in teaching speech communication; teaching speech & directing forensic activities; communication in the classroom. Graduate course titles were: communication development & instruction; seminar in teaching of speech; communication instruction development; college teaching in communication arts; introduction to graduate teaching.

That assessment among potential textbook consumers suggests that the demand for texts in teaching methodology is extremely small and would not be commercially satisfied. Textbooks from the field of education in general are being adopted, but the need for teaching methodology adapted to the field of speech communication is a significant one which will not be met unless enrollments begin to trend up dramatically.

In recent years, education in general has been indicted on charges of incompetence in meeting the nation's requirements for a literate, articulate citizenry. In the wake of criticism have come upgrading responses by legislatures, such as teacher competency-testing, higher teacher salaries, student competency testing, so-called "no pass, no play" rules (in Texas), no-frills curricula, administrator competency testing, rules for school-board training, and given facts in other areas, such as the baby boomlet, brain-drain from teaching to industry, and austerity in government spending, the pinch should be felt by communication educators to improve, nay, to innovate to raise the quality for the small quantity of prospective teachers of speech communication.

The Models Way

One approach may be appropriate for the future. The models approach comes from the philosophy emanating from Models of Teaching, by Bruce Joyce and Marsha Weil (2nd ed., Prentice-Hall, 1980). They studied models of learning in order to derive models of teaching. Basically, the models require the teacher to think creatively about the development of materials to initiate, sustain and conclude the process of teaching. The models stress content equally with the model of learning. An inductive, experiential entry into the content is often utilized. Such a tactic is not often applied in the secondary-level or the college classroom. Students in the past have not been prepared by the educational process of prescription to think for themselves. The non-prescriptive aim is to provide learning experiences that stimulate students to acquire content in a new, personally involving way. The models approach leads teachers through a process in which teaching takes a back seat to learning.

Most textbooks are merely canned lectures, a criticism strongly expressed by Joyce & Weil in the chapter of the Biological Science-Curriculum Study model: "If we examine a conventional high school text, we find that it consists mainly or wholly of a series of unqualified, positive statements....This kind of exposition (called rhetoric of conclusions) has long been the standard rhetoric of textbooks even at the college level" (132). The generalizations are given to the student, rather than made the objects of search and discovery. The students' minds do not work on the data. The models approach emphasizes content less and the learning process more, prescription less and induction more. A models approach should require a transaction between instructor and students. That is, the outcome is negotiated between learners and instructors.

The models have learning phases which carry learning from less complex to more complex levels of learning outcomes, insight and understanding, behavioral and intellectual skills, verbal information, attitudes and values, and cognitive strategies. Thus the outcomes of learning are statements in propositional form of names, facts and generalizations (verbal information), dealing with the environment symbolically (language and math), attending, learning, thinking, concentrating and data processing (cognitive strategies), learned dispositions to things, persons, events affecting choice (attitudes), and skilled motor behavior.

2. OVERVIEW OF JOYCE & WEIL'S MODELS OF TEACHING

TEXTBOOK

Bruce Joyce & Marsha Weil, Models of Teaching, 2nd Ed. (3rd Ed.) Englewood Cliffs: Prentice-Hall, 1980 (1986).

These are the Joyce and Weil families (with the 1986, 3rd edition contents in parentheses):

INFORMATION-PROCESSING FAMILY (THE INFORMATION-PROCESSING FAMILY)

1. Concept Attainment (Attaining Concepts: The Basic Skills of Thinking)
2. Inductive Thinking (Thinking Inductively: Collecting, Organizing, and Manipulating Data)
3. Inquiry Training (Inquiry Training: From Facts to Theories)
4. Advance Organizers (Learning from Presentations: Advance Organizers)
5. Memory Model (Memorization: Getting the Facts Straight)
6. Cognitive Growth (The Developing Intellect: Models from Cognitive Psychology)
7. Biological Science Inquiry Training Model (Biological Science Inquiry Model: Approaches Built on the Researcher's Tools)

PERSONAL MODELS (THE PERSONAL FAMILY)

8. Nondirective Teaching (Nondirective Teaching: The Learner at the Center)
9. Synectics (Synectics: Enhancing Creative Thought)
10. Awareness Training (Increasing Awareness: Expanding Personal and Social Horizons)
11. Classroom Meeting Model (The Classroom Meeting: Sharing Responsibility for the Environment)

SOCIAL-INTERACTION MODELS (THE SOCIAL FAMILY)

12. Group Investigation (Group Investigation: Building Education through the Democratic Process)
13. Role Playing (Role Playing: Studying Social Behavior and Values)
14. Jurisprudential Inquiry (Jurisprudential Inquiry: Learning to Think about Social Policy)

15. Laboratory Training (Laboratory Training: Developing Interpersonal Skill)

16. Social Simulation (NOTE: Moved to the next family of models)

17. Social Inquiry (Social Science Inquiry: Studying Human Behavior on Spaceship Earth)

BEHAVIORAL MODELS (THE BEHAVIORAL SYSTEMS FAMILY)

18. Contingency Management (Mastery Learning and Direct Instruction: Social Learning Theory)

19. Self-Control Through Operant Methods (Learning Self-Control: Using Feedback to Modify Behavior)

20. (Learning from Simulations: From the Basic Skills to the Exploration of Space)

21. Training Model (NOTE: Omitted in 3rd edition)

22. Stress Reduction (NOTE: Omitted in 3rd edition)

23. Desensitization (NOTE: Omitted in 3rd edition)

24. Assertiveness Training (Assertive [sic] Training: Toward Integrative Communication)

(EDUCATIONAL OUTCOMES AND MODELS OF TEACHING)

25. (The Effects of Models of Teaching: Academic, Personal, and Social Objectives)

26. (The Skills of Thinking: Teaching Students How to Learn)

27. (The Conditions of Learning: Focusing Instruction)

(THE STUDENT)

28. (Learning Styles and Models of Teaching: Making Discomfort Productive)

29. (A Model for Matching Environment to People: Conceptual Systems Theory)

(PROFESSIONAL SKILL AND KNOWLEDGE)

30. (How to Learn a Teaching Repertoire: Training Ourselves)

31. (Educational Theory, Research, and Practice: Creating an Art and Science of Education)

The educator's repetoire of instructional responses to all those tabula rasa sitting there are classified by Joyce and Weil into the four families. Whoever appreciates the beauty of their work is drawn inevitably and inexorably into the desire

to master them by putting them to work. There is only one way to do that: flesh out the syntax of each model with substance from whatever field of study you represent.

The instructor has written and used plans for college courses in interpersonal communication and nonverbal communication. The topics covered in the plans for interpersonal communication are: Definitions; Active Listening; Interpersonal Ethics; Intercultural Communication; Social Perspective-Taking; Listening for Feelings; Expressing Feelings; Defense Mechanisms; Crazymakers/Indirect Aggression; Defensive and Supportive Climates; Communicator Style and Self Concept; Verbal Code; Nonverbal Code; Competition and Cooperation; Confidence; Assertiveness Training; Self-disclosure and Trust; Male/Female Communication; Family Communication; Conflict and Aggression; and Values Clarification.

Some topics covered under the heading of nonverbal communication are: Nonverbal Communication and Personality (Inquiry Training); Nonverbal Codes (Role Playing); Clever Hans (Inquiry Training); A Matrix of Codes by Relationships (Advance Organizer); Effects of Environments on Human Communication (Concept Formation); and Dimensions of Nonverbal Communication (Concept Attainment). A brief preview of each demonstration model indicates what specific applications are made.

METHODOLOGY: Memory Model

The memory model details ways to induce attention to what is to be learned. It can be applied, for example, to the learning of students' names and to all subjects as a study technique.

Model Author: Harry Lorayne & Jerry Lucas
Family: Information Processing
Model Goal: To increase our ability to attend to material and develop sensory, episodic, and categorical cues associated with any given material to be learned.
Model Syntax: attending to the material; developing connections; expanding sensory images; practicing recall.

METHODOLOGY: Advance Organizer Model

This model is a presentation of the structure of the discipline so that the general paradigms form ideational anchors to which to tie new learning. Speech communication has been structured by levels, canons, communication process, and fundamentals and activities.

Model Author: David Ausubel
Family: Information Precessing
Model Goal: To identify and teach to students the intellectual ways of each discipline; to transmit these stable bodies of knowledge in such a way that the learner will incorporate them meaningfully into his/her own system.
Model Syntax: Progressive differentiation; integrative reconciliation.

METHODOLOGY: Concept Attainment Model

One of the more complex models and laborious to produce, this model presents the conclusions, generalizations, or concepts which have been generated by previous scholarship and research, and presents that substance in a way which requires the learner to work on the basic data to "discover" those conclusions, reiterating the process of original discovery.

Model Author: Jerome S. Bruner and Associates
Family: Information Processing
Model Goal: To teach students to be more effective in finding out categories which others use to organize the environment.
Model Syntax: Presentation of data and identification of concept; testing attainment of concept; analysis of thinking strategies.

METHODOLOGY: Inductive Thinking Model

Concept formation is an extremely interesting and useful part of any teacher's repetoire of models. It can be likened to the data reduction technique of factor analysis. The chalkboard is filled with data generated among students, it is categorized, categories are labeled, relationships are explained, inferences are made, and consequences are predicted, explained and verified.

Model Author: Hilda Taba
Family: Information Processing
Model Goal: To improve the student's ability to process information and form concepts.
Model Syntax: enumerating; grouping; labeling; interpreting; inferring; generalizing.

METHODOLOGY: Inquiry Training Model

This is a process for delving into and explaining unusual phenomena. For example, the instructor reads a passage from Clever Hans. The students then ask the instructor all sorts of questions, to which the instructor can only answer "yes" or "no", until they can state an hypothesis for a solution.

Model Author: J. Richard Suchman
Family: Information Processing
Model Goal: To teach students about their process of inquiry, to teach them more effective ways of encountering the environment, obtaining and processing data and encounters; and reorganizing one's knowledge in order to increase one's ability.
Model Syntax: (Developing materials for encounters;) encounter with the problem; data gathering, verification; data gathering, experimentation; formulation of an explanation; analysis of the inquiry process.

METHODOLOGY: Cognitive Growth (Developmental) Model

With this strategy, the student is sensitized to his/her present level of development, previous levels, and the possibilities of subsequent stages of maturation. The social-perspective-taking task, for example, is such a sequence, and the student evaluates himself/herself. The instructor helps students discover the growth of self through such assessment tasks.

Model Author: Jean Piaget
Family: Information Processing
Model Goal: To gear things that are done educationally for the student to his/her stage of development at any given moment and to generate activities which accelerate his/her development into a new level of performance.
Model Syntax: Confrontation with stage-relevant tasks; inquiry; transfer.

METHODOLOGY: Synectics Model

This approach fosters creativity and invention in the kind of word-play that would enrich the style of an extemporaneous speaker.
Model Author: William J. J. Gordon
Family: Personal
Model Goal: To bring the creative process to consciousness by developing conscious aids to creativity; to emphasize the emotional and irrational and to control them in problem solving.
Model Syntax: Description of present condition; direct analogy; personal analogy; compressed conflict; direct analogy; reexamination of the original task.

METHODOLOGY: Role-Playing Model

A delightful class period with small groups of students improvising the defense mechanisms helps them lift such behavior off the abstractness of the printed page.
Model Author: Fannie and George Shaftel
Family: Social Interaction
Model Goal: To help individuals find personal meaning within their social world and resolve personal dilemmas with the assistance of the social group.
Model Syntax: Warm-up the group; selecting participants; set the stage; prepare the observers; enact; discuss and evaluate; reenact; discuss and evaluate; share experiences and generalize.

METHODOLOGY: Laboratory Training Model

Self knowledge and the dynamics of interpersonal relations are explored to develop direct, honest communication. Expressing feelings and listening for feelings are primary goals of interpersonal communication which can be taught under the six necessary conditions that distinguish training groups.
Model Author: National Training Laboratory
Family: Social Interaction
Model Goal: To influence attitudes and develop competencies toward learning about human interaction.
Model Syntax: initial presentation of ambiguous situation; emergent interaction with probable order of development: dilemma, invention, feedback, generalization.

METHODOLOGY: Training Model

The task analysis, observation, practice, and feedback encompassed in this model can be effectively applied to the teaching of active, empathic listening, or public speaking, among others.

Model Author: Training Psychology; Cybernetic Psychology; Systems Analysis; Behavioral Psychology
Family: Behavioral
Model Goal: To analyze behavioral goals and attempt to produce training conditions that will shape the behavior of the trainee into the desired pattern.
Model Syntax: Clarification; theoretical explanation; demonstrate correct performance; simulated practice.

METHODOLOGY: Assertiveness Training Model

Both verbal and nonverbal behavior are utilized in assertiveness skills, which serve as the basis of a self-concept that expresses the optimal personality.

Model Author: David C. Rim & John C. Masters
Family: Behavioral
Model Goal: To increase the use of feeling talk, positive and negative; to express contradictory feelings and set limits; to increase self-initiative (risk-taking).
Model Syntax: Identifying target behaviors; setting priorities for situations and behaviors; enacting the situation; reenactments; transfer to real life situations.

Other models which Joyce and Weil describe are also appropriate for communication instruction. In the end, a reader of the scholarly literature, who also understands the models approach, will begin to see where new information in the articles plugs into the pedagogical repetoire.

3. START SHEET

SCOM 4305-001, Teaching Speech Communication — Dr. Deethardt
6:30--9:30 p.m., Tuesdays — MC 269
MC 261 — 2-3911

Spring Semester, 1986

TEXTBOOK

Bruce Joyce & Marsha Weil, Models of Teaching, 2nd Ed. Englewood Cliffs: Prentice-Hall, 1980.

COURSE GOALS

1. To transpose the product of previous studies in speech communication into a context where the student becomes a teacher of that material.
2. To articulate a philosophy of teaching for speech communication.
3. To comprehend the philosophy of the various models of teaching.
4. To analyze the contents of basic textbooks for the high school.
5. To achieve minimal competence in the functions and skills of providing informative feedback (criticism) to students.
6. To recognize the attitudes and behaviors of communication apprehension and deal with them appropriately.
7. To practice classroom communication skills in implementing model lesson plans.

NOTEBOOK

A well organized notebook is required. The contents must be structured according to the units of this course of study. Use a large, three-ring notebook binder with subject dividers. Notebooks will be evaluated for neatness, orderliness, and completeness at the end of the course.

READING ASSIGNMENTS

On each day a reading assignment is due, the student is able to discuss the article, chapter or other reading, referring to the author's name and pertinent content.
On each day a reading assignment is due, the student is able to produce a one-page abstract, typed, following the format of a manual of style for the citation at the top of the page. (Textbook chapters need not be abstracted.) Abstracts

are not outlines; they are summaries of the principal concepts in the students' own words.

ATTENDANCE

Read the General Catalog of the university in regard to attendance. The instructor has the prerogative of dealing with "excessive absence". For this course, absences more than two are deemed excessive. Good attendance will be rewarded: for zero absences, 4 points; for one absence, 2 points; for two absences, 1 point; for three absences, 0 points. Excessive absences will be reported to the student's dean at mid-term, and the effect on the student's grade will be determined in each individual case.
Excessive tardiness will also be "rewarded". See to it that the instructor cancels the recorded absence if you are tardy.

MAKEUP WORK

There are no "excused absences" in the sense that an absence excuses one from assigned work for the day of the absence. Work missed is due no later than two class periods after the student returns to class. Students should arrange to find out the substance of the discussions for class periods missed.

PROFESSIONAL ASSOCIATIONS

Each student who sincerely wants to become a professional teacher of speech communication should join the state association, the regional association, and the national association. Each of those associations publishes journals containing the literature of the field. The professional teacher simply keeps up with the literature and attends the annual meetings of the academic association. The instructor has membership brochures detailing what must be done to join.

RESEARCH PARTICIPATION

Extra points for participation in on-going research projects within the department may be earned at the instructor's discretion (1-4 points each time). All students are required to give at least three hours of time outside class for such participation when the opportunity arises.

ACTIVITIES PARTICIPATION

Extra points may be earned through assistance with speech communication activities sponsored by the department, with prior approval of the instructor required.

CLASSROOM PARTICIPATION

Extra points may be earned through exceptional classroom participation. Classroom discussions over the whole course will be worth 0-4 points, extra credit, awarded at the end of the course.

Teaching from the lesson plans will also be worth 0-4 points, but this will come under regularly evaluated assignments.

OTHER POLICIES

1. Absence Report Forms
2. Quizzes
3. Exams
4. Homework and Study Habits
5. Grading Bases
6. Extra-class Experiences
7. Supplementary Readings
8. Audiovisual Aids
9. Term Papers
10. Extra Credit
11. Plagiarism
12. Clinical Referrals from Standard Tests
13. Testing Out
14. Practice or Laboratory Facilities: Rules of Use
15. Instructor-Student Relationships
16. Student Information Forms, Class List

GRADE SCALE

A=excellent (4 points); B=good (3 points); C=standard (2 points); D=poor (1 point); F=not acceptable (0 points); 0=Work missed (-2 points). For truly exceptional work, the instructor will occasionally award "5" points.

GRADED ASSIGNMENTS

1. Philosophy of Teaching Speech Communication (0-4 points)

2. Textbook evaluations (0-4 points)

3. Criticism, oral (0-4 points)

4. Criticism, written feedback form (0-4 points)

5. Poise, Emotional adjustment reading abstract (2 articles)(0-4 points)

6. Start sheet (0-4 points)

7. Course outline (0-4 points)

8. Teaching a given model (0-4 points)

9. Preparing plans for one model, with copies for the class (0-4 points)

10. Final examination (0-4 points)

11. These are optional areas in which to earn extra points:

    a) Attendance (0-4 points)

    b) Research participation or assistance with departmental speech activities (0-2 points for 2 hours work)

    c) Classroom participation (exceptional, 0-4 points)

GRADING POINT SCALE

1. A = cumulated points
2. B = " "
3. C = " "
4. D = " "
5. F = " "

COURSE SCHEDULE

JAN 21 Course introduction; start sheet.
Read Joyce & Weil, Ch. 1, 26.
Lecture: Definition of "communication"; "human communication"; "speech communication"; "learning"; "pedagogy"; "pedagogical process".
Internal processing system of the student.
Community; educational system.
Systems approach.
Mission (Aims; goals; objectives)
Functions

Pre-assessment
Awareness
Motivation
Knowledge
Experience
Practice
Feedback
Evaluation

Outcomes: attitude; knowledge; cognitive strategies; intellectual skills; psychomotor skills.

	28	Present philosophies to the class.
FEB	4	Textbook evaluations due. Students make assignments for "Criticism" unit.
	11	Criticism
	18	Poise/Emotional Adjustment discussion. Students experience progressive relaxation and systematic desensitization. Read Joyce & Weil, Ch. 22, Stress Reduction and Ch. 23, Desensitization Read McCroskey, 1977; McCroskey, 1972.
	14	Discuss competencies. Discuss high school course outline. Hand in "Start Sheet".
	19	Ch. 6, Memory Model (94). Teacher:_____
	21	Ch. 5, Advance Organizer (75). Teacher:_____
	26	Ch. 2, Concept Attainment (25). Teacher:_____
	28	Ch. 3, Inductive Thinking (47). Teacher:_____
MAR	5	Ch. 4, Inquiry Training (61). Teacher:_____
	7	Ch. 7, Cognitive Growth (105). Teacher:_____
	12-14	Spring Vacation
	19	Ch. 9, Nondirective Teaching (147). Teacher:_____
	21	Ch. 10, Synectics (165). Teacher:_____
	26	Ch. 14, Role Playing (241). Teacher:_____
	28	Ch. 16, Laboratory Training (277). Teacher:_____
APR	2	Ch. 18, Social Inquiry (310). Teacher:_____
	4	Ch. 21, Training Model (369). Teacher:_____
	9	Ch. 24, Assertiveness Training (413). Teacher:_____
	11	
	16	All student-devised lesson plans due.
	18	
	23	Assessment: D. Rubin & N. Mead, Large-scale Assessment
	25	of Oral Communication Skills, K-12. SCA, 1984.

30

Final Exam, Sat., May 4, 4:30-7 p.m.

4. ATTITUDES AND PHILOSOPHY

One pre-test for this course in pedagogy in speech communication is an articulation of the philosophy of teaching speech communication. The student of pedagogy in speech communication is able to (a) review his or her course work in the field, (b) summarize its strengths and shortcomings, (c) discuss his or her motivation for wanting to enter the profession of teaching in general, and then (d) in the field of speech communication in particular, and (e) set up a pre-training list of attitudes that will govern her or his future teaching career. The philosophy should appear in both spoken and written forms. The spoken form should be an extemporaneous statement of no more than ten minutes in length, delivered to the class. The written form should be typewritten in fine style, bound in a paper folder, and should be only as long as the task requires. The instructor's judgment of quality will be the form of evaluation. His judgment will be based both upon the written and spoken forms taken together, an assessment of the degree to which the student has followed the criteria stated above, together with the quality of critical analysis and of creative thinking. The same task will constitute the final examination for the course as a post-test.

The following list of attitudes are models for the student's list, with which the student may disagree, but at least the expressed attitudes may provoke an analysis which leads to the student's, individualized set of attitudes. These then are the attitudes of the <u>effective</u> teacher of speech communication, in the author's view:

1. The effective teacher characteristically views speech communication with students as transaction not as a transmission of information.

2. The effective teacher uses speech communication as a constructive influence, not as a destructive force on the student.

3. The effective teacher views himself/herself as a negotiator, not as a dictator.

4. The effective teacher precedes all attempts at persuasion with an informative laying out of alternatives before advocating any one alternative.

5. The effective teacher applies indirect influence on students.

6. The effective teacher does not believe his/her style of speech communication in the classroom is a mysterious, exceedingly personal art, nor a single, solid basic model made to serve in any situation, but rather that her/his style has a potential of several strategies applicable to a wide variety of purposes.

7. The effective teacher has an attitude of expecting students to make a positive, constructive contribution to the class product and to their own progress each day of interaction.

8. The effective teacher uses communication tools as a midwife to assist, draw out what may already be there, thus eschewing the role of mother or father figure.

9. The effective teacher's classroom communication promotes the dignity of the individual by bringing out alternatives, among which the student has choices (choice being the essential defining element of dignity).

10. The effective teacher works on the assumption that controversy and open conflict are not to be avoided but to be encouraged as long as she/he has competencies in negotiating amicable resolutions of conflicts.

11. The effective teacher fosters an open climate of discussion and freedom of expression which calls for competencies in toleration of ambiguity and protection of deviant views of the learners.

12. The effective teacher applies the attitude that people speak in order to learn, not to be exhibitionists of what they have learned. Even the teacher's expressions can be corrected, modified, or refined under this assumption.

13. The effective teacher expects no discrepancy between what a person says and what a person does, but does expect that both he/she and the student can amply demonstrate a consonance between word and deed; that is, she/he expects ethical behavior of himself or herself and of the student.

14. The effective teacher can maintain a balance between detachment and commitment in expressing himself/herself.

The philosophy of teaching speech communication is something that, once undertaken, is never finished; it is continually under review in implicit forms even though it is seldom set out in a formal manner. The philosophy is an attempt to account for all that is known in a field in one elegant framework. The effective teacher will have a grasp of the whole as he/she takes up the content of only one cell of the matrix. Nothing less than a systems view will suffice to help the teacher become an effective decision maker.

Along with a set of attitudes, the teacher will have some skills, or competencies, in speech communication in the classroom.

1. Content, or Subject Matter Competency

   a) The teacher can state an overview of the communication process that accounts for all variables (such as fundamentals and activities) in all communication events (the structure of the concepts which form the information processing system of the discipline).

      i) Definition of speech communication

      ii) Definition of communication process

      iii) Definition of communication fundamental

iv) Definition of communication activity

v) Definition of the paradigm that organizes knowledge in the field of speech communication.

b) The teacher has self-knowledge of the intrapersonal components of communication through self-analysis in an inventory or self-audit:

i) Self concept

ii) Listening and auding skill

iii) Self awareness of verbal and nonverbal behavior

iv) Values, beliefs, attitudes

v) Poise, emotional adjustment or communication apprehension

vi) Communicator style

2. Presentation Competencies

a) Behavior change counseling interviews

b) Progressive relaxation and systematic desensitization

c) Inhibiting automatic (habitual) behavior

d) Nonverbal empathic response

e) Verbal reinforcement as verbal empathic response

f) Effective use of silence

g) Cueing less participative students

h) Question asking at several levels

i) Set induction for introducing a new activity

j) Closure technique for integration of learning activities

k) Lecturing

l) Tying present lesson to past studies and previewing connections to succeeding lessons (combining closure with set induction as transition, summary and preview)

m) Attending to student feedback

n) Negotiation of behavioral objectives

o) Giving directions

p) Conversational behavior as interpersonal communication

   i) Self disclosure

   ii) Knowledge of defensive and supportive climates

   iii) An ethic of interpersonal communication

   iv) ETC.

q) Leading group discussion

r) Brainstorming

s) Use of example inductively

t) Use of example deductively

5. TEXTBOOKS EVALUATION

The checklist for content and quality of textbooks in speech communication is an attempt to list the most prominent categories of content in the field. Every category will not be used in each of the texts which you select, but the student should be able to judge the texts for completeness and depth of coverage and select the one text which by comparison meets her/his philosophy.

The student should enter the pages of the text where the given topic is covered and follow the page numbers with a quality mark (a check, plus, minus or zero sign). The student should evaluate at least five textbooks by the date on which the instructor determines that the evaluations are due.

5.1 TEXTBOOKS EVALUATED

1. Author,Title,Place of Publication, Publisher,Publishing Date:
   _____
2. Text #2:
   _____
3. Text #3:
   _____
4. Text #4:
   _____
5. Text #5:
   _____

5.2 DATE DUE

_____

5.3 GENERAL INFORMATION						
1. Definition of Speech Communication						
2. History of Speech Communication						
3. Importance of Speech Communication						

a) in United States society						
b) to students						
4. Speech Communication Process						
5. Levels of Communication						
5.4 FUNDAMENTALS OF SPEECH COMMUNICATION						
6. Speech Composition a) Selecting a topic						
b) Determining the purpose						
c) Analyzing the audience and occasion						
d) Gathering material						
e) Structuring the speech						
f) Practicing the speech						
g) Model speeches for analysis						
h) Speech criticism, evaluation						
i) Speech criticism forms						

7. Poise, Apprehension, Confidence a) Explanation of problem					
b) Methods for controlling problem					
8. Language, Style a) Vocabulary					
b) Accuracy					
c) Appropriateness					
d) Clarity					
e) Impressiveness, Vividness					
f) Semantics					
9. Vocalics a) Anatomy and Physiology					
b) Phonology					
c) Mechanics of Speaking i) respiration					
ii) phonation					

iii) resonation						
iv) articulation						
d) Attributes of voice & articulation i) voice quality						
ii) intelligibility, pronunciation						
iii) vocal variety __rate __pitch __force __prolongation __pause __quality						
iv) exercises for improvement						
10. Intrapersonal Communication						
11. Nonverbal Communication a) Definition, history						
b) Personal Space, Territory						
c) Physical Appearance, Dress						
d) Environment						
e) Kinesics						

f) Paralanguage						
g) Tactile Communication						
h) Facial Expression						
i) Eye Behavior						
j) Time (Chronemics)						
k) Nonverbal Skill Development						
12. Listening a) Definition of Concepts						
b) Types and Uses						
c) Techniques and Processes						
d) Methods for Improvement						
5.5 INTERPERSONAL COMMUNICATION (Space is given for filling in other categories in the text.) 13. Empathic Communication						
14. Descriptiveness						

15. Owning Feelings & Thoughts

16. Behavioral Flexibility

17. Self-Disclosure

18. Other:

19. Other:

20. Other:

21. Other:

22. Other:

5.6 **PUBLIC SPEAKING**

23. Extemporaneous Speaking

a) To inform

b) To persuade

c) To entertain

d) To inspire

e) For special occasions

i) announcements						
ii) introductions						
iii) presentations						
iv) acceptances						
v) welcomes						
vi) farewells						
vii) dedications						
viii) eulogies						
ix) goodwill						
x) campaign speeches						
xi) commencement speeches						
xii) after dinner speeches						
24. Original Oratory						
25. Declamations						

5.7 SMALL GROUP COMMUNICATION						
5.8 ARGUMENTATION & DEBATE						
5.9 PARLIAMENTARY PROCEDURE						
5.10 PUBLIC ADDRESS						
5.11 ORAL INTERPRETATION						
26. Prose						
27. Poetry						
28. Dramatic Literature						
29. Storytelling						
30. Choric Speaking						
31. Reader's Theatre						
32. Chamber Theatre						

5.12 THEATRE & DRAMATIC ARTS						
5.13 RADIO						
5.14 TELEVISION						
5.15 MOTION PICTURES						
5.16 OTHER						
5.17 GENERAL MAKEUP OF THE TEXTBOOK						
33. Chapter summaries						
34. Vocabulary Level						
35. Chapter Bibliographies						
36. Endnotes or footnotes						
37. Discussion questions						
38. Suggested assignments						

39. Illustrations, drawings, photos						
40. Quality, type of paper						
41. Typography						
42. Index						
43. Other:_____						

5.18 **EVALUATION OF THE TEXTS**

Write a brief evaluation of the texts selected.

6. CRITICISM: INFORMATIVE FEEDBACK

Parents give criticism. Coaches give criticism. Most teachers and especially teachers of speech communication give criticism. It is called "informative feedback" to relieve the term of some of the negative pressure it has accumulated from the misuse of well-meaning parents (and teachers). Criticism is a guide to subsequent performance. It can be informative and evaluative, and it should be constructive. As a guide, it is informative and descriptive. When accompanied by grade-giving, it is judgmental, evaluative. It can be punishing when it is evaluative. As punishment, criticism indicates what is wrong and should succeed in making subsequent behavior random, searching for alternatives. A teacher, as well as parents, should be capable of suggesting some alternatives as starter tasks which construct something better on the debris of the structure torn down. The teacher must build his/her credibility as a critic and an ethical and compassionate human being. Ethically, the teacher should respect the power of the student to make the decision to accept or reject the suggested alternatives. Compassionately, the teacher should respect the capacity of the learner to absorb the complexity of the slings and arrows of her/his situation, confronting the teachers judgment about the appropriateness of some behavior. It is the student's task to deal with the teacher's criticism. Mere obedience, taking the teacher's criticism as a command, is not the student's objective. The student should be capable of articulating a response to the criticism which notes the descriptions and the judgment and indicates how he or she will dispose of the criticism in subsequent performance.

For the teacher's part, he or she should be a master of the critical criteria of the field of expertise. The teacher should be working from the details of a critical instrument which can be applied to a given case. The teacher should have a scheme of standards. The criteria to be applied to a higher order performance by the most articulate communicator are the same to be applied to the beginner who brings his/her conversational habits into a formal context requiring higher order skills. What may differ from the learner to the more expert practitioner is the amount of criteria to be applied, not the standard of performance. If it is judged that a particular communicator has mastered some basic skills and is in need of refining skills in more subtle or complex areas of the critical instrument, then that is the expression of one standard. If it is judged that another particular communicator is lacking in the basic skills required for entry into more formal contexts of communication apart from the conversational relationship with family and friends, then that is the expression of another standard. The amount and kind of criteria to be applied to the further instruction of the student will differ, but not the standard of performance to be expected for each criterion. What is the source of a "standard"? It is in the conception of the ultimate mission for teaching speech communication. One way of articulating that mission follows. Speech communication studies aim at producing the functionally articulate communicator who knows the function of eloquence in the highest order of contexts for speech communication. "Oratory in its highest form depends upon a peculiar combination of circumstances. A truly great speech, it would appear, occurs only when an able man with a high moral purpose confronts a great issue in a situation that demands bold decision." (D. Ehninger) Others put it

this way: "The conditions which made it possible for the Greeks to occupy themselves with oratory [were] freedom to speak, critical issues to discuss, opponents of equal skill to oppose one another, and an intelligent and educated audience to listen." (J. East & E. Starkey) The ultimate aim is the achievement or the appreciation of eloquence in any context of speech communication. The teacher is the walking slide-rule for making judgments about achievement in regard to that vision. The teacher has a duty to pursue that vision with rigor. Students are capable of achieving more than they think they can and more than their teachers think they can.

The beginner should begin to master single (not simple) criteria and accrue, gradually, a repetoire of behaviors. The teacher should have a way of sequencing criteria according to some rationale or coherence-structure. What comes first? What comes last? Is there a simple-to-complex structure? Is there an important-to-unimportant sequence? The teacher is the keeper of the keys. The student must participate in the teacher's scheme whereby the teacher communicates his/her knowledge of structure and the student accepts, rejects or modifies the scheme.

6.1 THE ATMOSPHERE

The teacher negotiates the atmosphere for criticism without the usual psychological imperialism that assumes the teacher is giving orders and the learners will obey. The inability to take criticism, a low threshhold for tolerance of criticism, is probably widespread, probably engendered in classrooms where teachers have assumed too much their power to dictate and have affected students confidence, self-esteem and dignity.

The first principle for criticism is: establish early in the course an atmosphere for constructive criticism.

6.2 THE CRITICAL INSTRUMENT, OR RATING SCALE

The teacher must have a form on which to put the written record of the student's communication. The form is a reminder to the teacher and the student what the criteria for the performance are. The form is also used to cue the oral feedback. An example to be used for extemporaneous speaking is seen in Figure 1

Rating scales may be devised for small group communication, interpersonal exercises, interviewing, parliamentary procedure, debate, or any other communication fundamental or activity. The form should reflect and satisfy the teacher's criteria to be applied in the assignment to be negotiated with the student.

Name:_____
Date:_____

Type of Talk:
Time:
Extemporaneous delivery?
Notecard(s): Words:
Key word outline?
Title:

Speech Composition

Introduction		Conclusion	
I.	Attention	I.	Review
II.	Thesis (Inform/Persuade/Impress)	II.	Audience Self
III.	Self Analysis Audience Analysis	III.	Thesis
IV.	Preview	IV.	Attention

Body

Order of Points: Time Problem Solution Topical
Space Climactic Point of
Basic Principles of Operation View

Supporting Materials: Definition Explanation Illustration
Facts Specific Instances Comparison/Contrast
Testimony Description Narration Logical Reasoning

Language

Literal: Clear Accurate Correct
Figurative: (Impressive) Analogy Metaphor Simile Allegory
Transitions: Vocal Actional

Voice and Articulation

Quality (Beauty)

Variety (Interest)
Pitch
Rate
Force
Pause
Prolongation

Intelligibility (Meaning)
Enunciation of Vowels
Articulation of Consonants
Pronunciation of Words

Sense of Dialogue
(Cognizance of Audience Reaction)
You are a GOOD speaker____
You are a RESPONSIBLE speaker____
You are an EFFECTIVE speaker____

Nonverbal Communication

Posture	Gesture	Movement	Appearance
Eye Contact	Facial Expression	Use of Artifacts	
Audience Contact	Use of Environment		

Poise and Emotional Adjustment
(Confidence, Assurance, Willingness to Communicate)

Figure 1: Rating Scale for Public Speaking

6.3 MAKING THE ASSIGNMENT

Establish in the assignment a focus for criticism.

1. Who?
2. Does what?
   a) Performance criteria specified
   b) Competencies stated
3. Under what conditions?
4. Up to what standard?
5. What product?
6. How measured?

The assignment is made in terms of the contents of a behavioral objective. The terms should be discussed with the students (negotiated) as if it were a contract. Perhaps the terms can be individually adjusted to suit the individual. Anything that is not a part of the statement of the objective cannot be made the focus of criticism. That is, the teacher cannot later add other performance criteria which were not specified.

6.4 REVIEWING THE CRITERIA & STANDARDS

On the day when the students are to execute the assignment, the teacher reviews the criteria which are the focus of the assignment. A reminder of the focus may be written on the board. The instructor should indicate the method of oral feedback to be given, a panel of students, a single student assigned for each speaker, teacher criticism, and whether the feedback will come after each, after several, or after all speakers have finished. The instructor should also indicate how the written criticism will be treated.

6.5 THE FORMAT FOR CRITICISM

Whoever provides it, the oral feedback to the speaker should follow a format.

1. When the speaker has finished, the critic should be ready to begin immediately with oral comments. If the teacher is not usually ready, needing more time, then the instructor should institute the procedure of having a brief forum period with an appointed leader of post-performance discussion.
2. The critic should comment on all the effective skills first, staying within the criteria specified in the assignment. Crit-

icism thus begins on a positive note, reinforcing the student's self-esteem. Putting all the positive, reinforcing, and confirming observations together at the beginning and not skipping back and forth from positive to negative comments keeps the focus clear, does not convey vacillation, and avoids a roller-coaster of emotional highs and lows that may be confusing.

3. Next, point out the weaknesses, the inappropriate or ineffective aspects of the performance

   a) Avoid phrasing these items as "good" or "bad" which carry moral connotations, emphasizing evaluative over feedback functions.

   b) Avoid speaking in terms of likes and dislikes which may be personal to the critic ("I feel..." or "I liked..."). The critic should distantiate himself/herself from speaking as a private person, and take on the stance of a surrogate audience representative of a larger reference group. Aesthetic distance must be maintained.

   c) Do this thoroughly and carefully, using exposition and an objective approach and manner, staying within the criteria specified in the assignment.

4. Being constructive, the critic should explain specific causes and effects of problems and suggest alternative ways of overcoming difficulties.

5. The critic next selects the one most significant problem and asks the student to work on that one in particular.

   a) The critic's reputation as a diagnostician is at stake here. He/she should penetrate to the core of the difficulty and find the constructive angle for viewing the problem. Finding the core, or heart, of the problem requires art and knowledge, and a feeling for what one thing would help the student most in fixing up an element that is troublesome to the student's ability to achieve his or her communicative ends.

   b) Since teachers aim at a gradual accretion of skills, the teacher should continue to mark progress along the main line of the significant criteria specified. Once an element of skill is identified, and noted on the rating scale, the teacher should hold this and all previously stated, significant criteria before the learner. The final evaluation may be made in indicating the effort the student has shown in clearing away those problems.

6.6 THE ABSOLUTE JUDGMENT

Somewhere, at the beginning or at the conclusion of the criticism, the instructor should make an absolute judgment on the overall quality of the student's effort. The critic will want to make a simple statement, "That was excellent." "That was good." "That was very good." "That was okay." If the judgment is of a lower quality than those statements show, then the critic might say, "Let's take a look at this talk [interview] [participation] [reading] [rebuttal] [etc.]." The critic/judge must not shy away from the duty and responsibility to give accurate, objective feedback. Feelings of kind-heartedness often prevent the teacher from facing up to the responsibility of giving oral feedback after performance. Lack of tact may often prevent the feedback, when given, from being perceived as credible. The teacher/critic must be tactful and objective. The students must feel that they have it within their power to control their behavior to attain their communicative ends.

6.7 A CRITICISM ASSIGNMENT FOR THE METHODS STUDENT

1. On the scheduled date, be prepared to give an assignment to one of your classmates.

   a) Assign a 4-5 minute extemporaneous talk.

   b) Specify

      i) the purpose for the talk

      ii) a single notecard with a key-word outline of no more than 100 words

      iii) a free choice of topic

   c) Choose one of the areas shown on the rating scale for a focus (speech composition, language, voice and articulation, etc).

2. On the scheduled day, review the criteria assigned, hear the speech, and provide post-speech feedback following the format for criticism. The instructor will evaluate the oral, critical performance in terms of the student's ability (a) to make an assignment following the format of the behavioral objective, (b) to review the criteria of the assignment before the speaker performance, and (c) to follow the recommended format for giving post-speech feedback. The instructor will evaluate the student's written, critical performance in terms of the student's use of the rating scale which the student has devised. The rating scale is to be handed to the instructor after the oral criticism has been completed. The student-devised rating scale should be on one side of one sheet of paper. It should contain all the criteria of judgment which the teacher would apply to a final examination speech in a public speaking course or unit. Only one section of the rating scale will be used for

the purposes of this assignment; that is, the student is not assigning a final examination speech; therefore, only one of the sections will be used.

7. DEALING WITH COMMUNICATION APPREHENSION

7.1 READINGS

Some reading about this most prominent topic in the literature of speech communication is necessary.

1. T. Clevenger, A synthesis of experimental research in stage fright. Quarterly Journal of Speech, 1959(April), 45, 134-145.

2. J. McCroskey, Oral communication apprehension: A survey of recent theory and research. Human Communication Research, 1977(Fall), 4, 78-96.

3. J. McCroskey, The implementation of a large-scale program of systematic desensitization for communication apprehension. The Speech Teacher, 1972, 21, 255-264.

4. Joyce & Weil, Ch. 22, Stress Reduction

5. Joyce & Weil, Ch. 23, Desensitization

7.2 DISCUSSION QUESTIONS

Apply the information from your reading to reactions to these statements:

1. Audience-perceived, cognitively perceived and physiological apprehension of communication are different, only moderately related phenomena.

2. Findings concerning corellates of apprehension and factors affecting it indicate that it is a social phenomenon related to prior specific situational experiences (state) and to certain general personality traits.

3. Some sex differences exist for communication apprehension.

4. Self-perceived apprehension usually lessens with practice, but may return when the situation is changed.

5. Communication apprehension should be dealt with directly in the course in speech communication.

6. An understanding of the psychology of emotion benefits the apprehensive person and helps the instructor to deal with cases of apprehension in the classroom.

7. Reading about the problem (bibliotherapy) is one effective approach to communication apprehension for those who have the problem.

7.3 A CASE FOR DISCUSSION

Read the following letter and be prepared to discuss this case. Extract all the points which you could give a response to. Base your response on what you have gleaned from your reading and discussion in class.

At mid-term, you receive this note from a student:

Dear_____:
I am a student in your class. I received a mid-term grade report yesterday and found I got a "B" in your class. I had thought I had "A" quality work. I was very disappointed and concerned. After a lot of thought, I decided the only way I could receive a "B" must be for you to count off because of my class participation. I realized after a few weeks I wasn't saying much and tried to improve, to be aggressive and make myself speak out. I had never been one to do this, but I decided I would change. It seemed I did talk more often. It was hard. I wasn't used to it. It can't happen in one semester. In my own mind, I feel I improved quite a bit. There are a lot of other people just like me who have grown up being quiet. Different personalities have different characteristics. This makes us individuals. Sure, change is possible, but not all in one semester. Change takes time. I did the best I could to force myself to speak out. It really has become a big deal with me. I probably worry about it too much, but I feel I did succeed to an extent. My work proved I learned something. And I am enjoying the course material. In my other classes, I am participating some and feel comfortable, so the speech class is definitely of some value to me. I just want to bring to your attention how difficult it is to grade participation fairly. Everyone isn't alike. We were never meant to be. Individuality is built over long periods of time; therefore, after 20 or so years it requires time to change. I do appreciate your efforts.

A concerned student.

Should participation be formally evaluated as part of a grade in speech communication classes? Will the reticent student perceive the participation grade as an incentive or as an unfair penalty?

8. COMMUNICATION COMPETENCIES FOR HIGH SCHOOL STUDENTS

The teacher of secondary speech communication should be familiar with the following:

Bassett, R. E., Whittington, N., & Staton-Spicer, A. The basics in speaking and listening for high school graduates: What should be assessed? Communication Education, 1978, 27, 293-303.

ASLHA & SCA, Standards for effective oral communication programs. Communication Education, 1979, 28, 8.

National Commission on Excellence in Education. A nation at risk: The imperative for educational reform--A report to the nation and the secretary of education, United States Department of Education. Washington: USGPO, April, 1983.

Competency Guidelines. SCA and TSCA Curriculum Position. (On closed reserve, TTU Library.)

SCA Guidelines for Speaking & Listening Competencies for High School Grades. $.60 at the TTU Bookstore.

Task Force on Education for Economic Growth. Action for excellence. Denver: Education Commission of the States, 1983.

State Board of Education. A policy statement: A state in motion in the midst of a nation at risk. Austin: State Board of Education, June 11, 1983.

Office of Academic Affairs. Academic preparation for college: What students need to know and be able to do. New York: College Entrance Examination Board, 1983.

Adler, M. J. The paideia proposal: An educational manifesto. New York: Macmillan Publishing Co., 1982.

Boyer, E. High school: A report on secondary education in America. New York: Harper & Row, 1983.

Feistritzer Associates. The American teacher. Washington: Feistritzer Publications, 1983.

Business-Higher Education Forum. America's competitive challenge: The need for a national response. Washington: 1983.

Carnegie Forum on Education and the Economy. A Nation Prepared: Teachers for the 21st Century. Hyattsville, MD: 1986. $9.95, P.O. Box 157, Hyattsville, MD 20871.

The Holmes Group Consortium. Tomorrow's Teachers. (The Holmes Report) East Lansing: Holmes Group, Inc., 1986. 501 Erikson Hall, East Lansing, MI 48824. $6.50.

Each student should read and report on one of the above publications. The instructor will attempt to have reports covering all of the publications.

All students read the SCA Guidelines. We will attempt to formulate in class a list of competencies as outcomes of secondary education in speech communication. Educational outcomes are usually found in these categories:

1. Intellectual Skills
2. Psychomotor Skills
3. Attitudes
4. Cognitive Strategies
5. Knowledge

9. HIGH SCHOOL COURSE OUTLINE

A high school course is a sequence of units. The teacher must show some decision-making skills in choosing the substantive units and in sequencing them by some coherence principle. CHOOSING and SEQUENCING is a basic problem in all teaching. Look at the tables of contents of textbooks. The authors had to select the materials and then arrange the chapters in some order according to principles of a logical system.

What follows is a result of the thinking of a group of Texas high school teachers. It was their idea of a model course outline.

OUTLINE OF A HIGH SCHOOL COURSE IN SPEECH COMMUNICATION

1. Interpersonal Communication & Communication Barriers
2. Communication Process
3. Intrapersonal Communication
    a) Cognitive
        i) Self Concept
        ii) Self Concept as a Communicator
        iii) Attitudes
        iv) Values Clarification
        v) Cognitive Abilities: Listening
    b) Psychomotor
        i) Voice & Articulation
        ii) Nonverbal Communication
        iii) Language & Style
    c) Affective
        i) Emotional Adjustment, Poise
        ii) Positive Affect
4. Speech in American Society: Rights and Responsibilities
5. Public Communication
    a) Field Experiences
    b) Speech Composition

c) Persuasion

6. Media Evaluation

7. Individual Projects

The methods student should be capable of listing and sequencing the units of a one-semester course in speech communication. The units are accompanied by sub-unit materials in as much detail as the student can imagine. A time allotment is made for each unit. The time should add up to 15 weeks of study. The outline is a topic outline (phrase outline). The course is given a name. The methods student can write a brief paragraph at the end of the outline describing the principle which guided the sequencing of the units and the allotments of time.

10. MAKING A START SHEET: COURSE POLICIES

The methods student is able to follow the model presented in the start sheet for this methods course and produce a start sheet for the high school course outlined in the previous section, or for a college basic course. The start sheet is a thorough listing of the policies which the teacher uses to govern the course. The layout and headings are the same as the model.

Some of the material will be hypothetical, invented as an ideal policy for the best of all possible worlds. Simply following the model and plugging in specific material is recommended.

Hand in the start sheet with the course outline on the scheduled date.

11. DEMONSTRATION MODELS

The basic format for the presentation of a model includes the following headings:

UNIT
TOPIC
METHODOLOGY
OBJECTIVES
STRATEGY (Where specification is appropriate)
PHASE ONE
PHASE TWO
ETC., as required by the model.

One key ingredient of the format is the stimulus idea, an experience that can take many forms, a film, directions for an activity, questions, a hand-out, data, and so forth.The stimulus material activates the phases and must be imaginative enough to startle the students into attention and sustain their interest throughout the process.

One of the difficult problems for beginning teachers (and some veterans, too) is the development of interesting, experiential beginnings for a lesson. A conference of high school, classroom teachers at Starved Rock, Illinois, one fall, demonstrated that point for the author. The teachers sat in circles most of the time discussing creative ideas for engaging the students in their lessons. Another conference of classroom teachers in Indiana revealed the same, teachers sitting around exhibiting concern for "good ideas" for teaching speech, English, and social studies.

The execution of the model format is basically dramaturgical, actors, stage directions, and dialogue. Under each phase, the speaker is designated as INSTRUCTOR or STUDENT. Following the speaker designation are "stage directions", where such instructions are required to inform the designated speaker, along with suggested dialogue lines to be spoken by the designated speaker. Those lines assigned to the students can only be anticipated statements or questions that might be elicited. The instructor must be alert and sensitive to the directions of thought that deviate from the anticipated dialogue assigned to the students. The instructor must ride on the students' train as much as possible to take advantage of the motive power that stokes the fires of the boilers in their intellects. The instructor's train can be an alternative ride that is picked up after the students have reached their terminal.

THE ASSIGNMENT FOR THE METHODS STUDENT

The class period will be organized in this way:

Tuesday, 4:30-5:30

1. A student is assigned to teach a model well in advance and then teaches it in one hour.

2. After the teacher has finished the lesson in one hour, copies of the plan are given to all students, who have taken the parts of students.

Thursday, 4:00-4:30

1. The teacher of the previous period (Tuesday) explains the model taught and leads a discussion of it. All students, who portrayed the roles of students, are to read the model to be discussed on this day.

2. After having taught a model which was provided by the methods course instructor, the student is to write a lesson plan on a model and topic in speech communication chosen by the student.

3. The student should make copies of the lesson plan for each student in the course.

4. The plan written by the student is to follow exactly the format of the plan that was given to the student to teach.
Model Author:
Family:
Model Goal:
Model Syntax:

12. MEMORY MODEL

UNIT: Interpersonal Communication

TOPIC: Student Names

METHODOLOGY: Memory Model (Joyce & Weil, Chapter 6, 94-104)

OBJECTIVES:

1. The student will be able to apply a system to learning material which requires rote learning.
2. The student will be able to recall the names of all students in class.
3. The student will be able to apply the system to a text chapter.

Phase One: Attending to the Material

INSTRUCTOR:

[Form one circle in the classroom, students sitting around the room, with each one equally positioned in reference to the others.]

1. Look at the student on your left. Learn that student's names. Use the nickname or the first name, whichever is preferred.
2. List in your mind the sensory information you have of the person, colors, shapes, sounds that go with the person named. Names are arbitrarily coded symbols which are learned by rote.

Phase Two: Developing Connections

INSTRUCTOR:

1. The "key word" is the name which must be linked to the sensory information.
2. Link the key word to a "substitute word" that sounds like the key word and is linked to the person's looks or certain prominent features about the other person.
3. Link the key word to "episodic cues"; that is, link the key word to a sequence of action. See the name/key word associated as an action of the target person. For example, if you see the person yawn, and the name is "Phil", then you see yourself pouring water down the yawn, thus "Philing" the glass.

4. Link the key word with "categorical cues". For example, if your partner wears glasses, and the name is "Ken", you are reminded of the meaning of the German word, "kennen", which means "to know", and people who know are smart, and thus you have smart people wearing glasses, "Ken". Linking associations are very individual, as you can see.

Phase Three: Expanding Sensory Images

INSTRUCTOR:

1. Make a ridiculous association. Associate the key word by a ridiculous image of the person or featuring a ridiculous substitution. If the key word is "Patty", and if Patty has a large nose or ears or chin, see yourself "Pattying" her nose or ear or chin, so as to make it tiny.

2. Make an exaggeration of the number. If the name is "Tom Walker", then picture Tom as a whole band of Indians walking down the street playing tom-toms, "Tom Walker".

3. Now take out a sheet of paper. List these items and leave space to fill in responses to each item:

   a) Full name as the key word.

   b) Sensory information.

   c) Sensory information links to key word.

   d) Substitute word for key word.

   e) Episodic cues.

   f) Categorical cues.

   g) Ridiculous association.

   h) Exaggeration.

Put down something under each item for the person on the other, the left side, of you.

Phase Four: Practicing Recall

INSTRUCTOR:

[After a time has passed, in which the students prepare each item]

Now, let's go around the circle. Tell us what you have devised for the person on your left. [Designate a starting place.]

When you have finished helping us remember the name of the person on your left, we'll go directly to the next person who will "do" you, but each successive person is to say the full name of all persons who have been named up to that point. We will proceed in this fashion until we have gone around the entire circle, and each person can say the names of everyone else.

[Whether or not the class members already know the names of the others, this exercise is aimed at teaching the memorizing system. At the completion of the exercise, assign a chapter in a book to be read for the next class meeting. Choose an introductory chapter which will preview the categories of text content.]

Pick out the content categories of the text and apply the eight-point memory system to that content.

[The text author may have provided headings and subheadings which means that the author was working with an outline. Students should find key words for each section and link those words with sensory information, etc. Many students can benefit from learning a study system such as this. In this process, the instructor declares an expectation that the student will be responsible for mastering the contents of readings assigned. The memory model is one way of increasing the attention to, and concentration on, the material assigned for learning.]

13. ADVANCE ORGANIZER MODEL

UNIT: Interpersonal Communication

TOPIC: Matrix of Relationships X Codes

METHODOLOGY: Advance Organizer Model (Joyce & Weil, Chapter 5, 75-93)

OBJECTIVES:

1. To present the expository organizer in the form of a matrix.

2. To relate the organizer to the topics.

Phase One: Presentation of the Advance Organizer

INSTRUCTOR:

[Review paradigms and what they are. Here are some that have been used in the past: fundamentals and activities of speech; the five canons of classical rhetoric; the communication process with the labels of source, message, etc; the invention of this author, elements, patterns, contexts, interaction, trajectory; and, especially, the current paradigm, INTRAPERSONAL, INTERPERSONAL, SMALL GROUP, PUBLIC, MASS COMMUNICATION, and PUBLIC ADDRESS.]

Interpersonal communication is only a part of the field of speech communication. Communication between two people will be communication across perceivable differences of sex, race, age, nationality, economic status, educational level, religion, political orientation, geographical region, social class, intelligence, occupation, blood, and so on.

All people in this society share the basic codes, based on their similarities of race, sex, age, religion, and so forth. They will not share codes based on their differences of sex, race, etc. The basic evidence for similarities or differences is manifest in people's communication by the codes of human speech communication.

There are two codes which are important in speech communication, the verbal and the nonverbal codes. Some other codes are not so prominent in speech communication, the genetic code, the number code, the chemical code, and signal systems such as the Morse code, American Sign Language, etc., although all of those underlie speech communication. We are interested primarily in the verbal and nonverbal codes. The verbal code appears both in the written and the spoken modes. We are interested only in the spoken language. Our human relationships are mediated through the verbal, spoken and the nonverbal codes.

[Hand out the ditto copies of the CODES X RELATIONSHIPS MATRIX.]

This MATRIX shows a simple summary of a very complex concept. Each label has several sub-labels; the potential for misunderstanding in a communicative relationship is very high where there are so many code variables mediating so many differences and similarities in the demographic variables.

The "new ethnocentrism" (Roots) attempts to simplify each complex individual by identifying him or her as a representative of a racial, national, ethnic, social, or sex group. We are probably destined again to go back to the melting pot idea when a great majority of people appreciate the difficulty or even impossibility of presenting themselves as categories in simplistic terms to one another, and out of this new sensitivity they begin to present themselves as complex individuals participating in an emergent (dynamic, unpredictable) situation. The pluralistic nature of society will become an underlying value of prime importance in relationships, and the task of communication will be to negotiate the relationship in each new encounter, and re-negotiate relationships in old encounters.

Each TOPIC in interpersonal communication listed as a possible unit of study should be considered in terms of the MATRIX. The MATRIX becomes our controlling framework upon which we will base our studies of interpersonal communication.

For example, there could be six categories under the SEX variable: female-female; androgynous female; homosexual female; homosexual male; androgynous male; male-male. Each of the six groups will form identity groups by sharing certain verbal (words, grammar, semantics, style, phonology) and nonverbal (dress, physical appearance, body motions, distance manipulations, touch, facial expressions) codes which will distinguish each from the others. But the sex orientation will be further complicated by the individual's profile over all the other demographic categories, white or black, rich or poor, old or young, and so forth.

The development of the relationship between two people can be arrested along the way at any point short of interpersonal communication when one or the other or both in mutual consent stop "excavating" at the level of one of the demographic sub-floors of the relationship, and leave before the personal level is reached, where individuals become blind to their group affiliations and cooperate out of the power of their reasoning together. They transact an arrangement that binds them to some end which fulfills both of them.

If interpersonal communication is attained, two people become aware of the full nature of their social contract, its aims and its processes.

[Discuss the students' experiences in which each has attained interpersonal communication, and instances of failure to attain it.

[Relate failures and successes to the codes and relationships categories.]

Phase Two: Presentation of Learning Task or Material

INSTRUCTOR:

[Make a list of the interpersonal communication TOPICS for study on a handout sheet.

1. Names
2. Definitions
3. Active Listening
4. Interpersonal Ethics
5. Intercultural Communication
6. Social Perspective-Taking
7. Listening for Feelings
8. Expressing Feelings
9. Defense Mechanisms
10. Crazy-makers/Indirect Aggression
11. Defensive and Supportive Climates
12. Communicator Style and Self Concept
13. Verbal Code
14. Nonverbal Code
15. Competition and Cooperation
16. Confidence
17. Assertiveness Training
18. Self-disclosure and Trust
19. Male/Female Communication

20. Family Communication

21. Conflict and Aggression

22. Values Clarification

[Make a handout sheet of the MATRIX OF RELATIONSHIPS X CODES.]

[Another alternative is to divide the class into buzz groups with each assigned to one of the TOPICS, to develop illustrations that explain or clarify the way a TOPIC will break down into the relationship or code variables which become barriers to communication. Ask the groups to take one code variable and one TOPIC from the list and find one example for each relationship variable. If needed, the INSTRUCTOR should assign pages from the textbook pertinent to each TOPIC.

[Those options constitute a preview, or advance organizer, of the interpersonal communication unit or course; the advance organizer also suggests further development of an understanding of the contents of the field of speech communication.]

Phase Three: Strengthening Cognitive Organization

INSTRUCTOR:

[Discuss optimum sequencing of TOPICS by a scheme which the students devise.

[Discuss additional TOPICS or substitute TOPICS that could be put in the MATRIX.

Make a transaction with the students concerning the choice and sequencing of TOPICS which will make up the remainder of the course or unit.

[Relate the interpersonal communication studies to other studies that are possible in the field of speech communication through a discussion of the best system for organizing the content; refer to the paradigms again.]

CODES X RELATIONSHIPS MATRIX

RELATIONSHIPS

	UNIVERSAL SOCIETAL CULTURAL SUB-CULTURAL IDIOSYNCRATIC	INTENSIONAL	SUBSTITUTIONAL	GESTALTIC	PROPOSITIONAL	RELATIONAL	EXTENSIONAL	NARRATIVE	SEXUAL	BIOLOGICAL	DIACHRONIC
VERBAL CODES											
Lexicon											
Syntax											
Semantics											
Diction/Style											
NONVERBAL CODES											
Proxemics											
Kinesics											
Haptics											
Appearance											
Face											
Eyes											
Paralanguage											
Chronemics											
Environment											
Artifacts											

OTHER CODES (Not Directly Relevant)
Number; Genetic; Chemical
Signal Systems: Music; Morse Code; ASL; Semaphore; etc.

14. CONCEPT ATTAINMENT MODEL

UNIT: Interpersonal Communication

TOPIC: Defensive and Supportive Climates

METHODOLOGY: Concept Attainment Model (Joyce & Weil, Ch. 2, 25-46)

OBJECTIVES:

1. The student is able to define the difference between evaluation and description with full conceptual understanding of application to interpersonal communication, and also:

   a) control and problem orientation.

   b) strategy and spontaniety.

   c) neutrality and empathy.

   d) superiority and equality.

   e) certainty and provisionalism.

2. The student is able to develop a repetoire of responses to statements by others that provide a supportive rather than a defensive climate.

STRATEGY: RECEPTION MODEL

14.1 CONCEPT #1

Phase One: Presentation of Data and Identification of Concept

INSTRUCTOR: [Put the following statements on a handout sheet. See: "HANDOUT: CONCEPT #1".]

I sure have a problem with my parents. They sure are down on me, it seems. There's no understanding. We have different expectancies of me. They usually do not like what I do, what decisions I make. I know what's right for me, and they won't accept my feelings. Sure they love me, I suppose, but they have peculiar ways of showing it. They don't trust the decisions I make for myself. They think that they should be able to tell me what to do.

Possible Responses

1. Man, you're crazy to stay there.
   (YES)

2. You're too dependent on them for your own good.
   (YES)

3. You must feel that your parents don't talk to you enough on your own terms.
(NO)

4. You're a fool for believing they love you.
(YES)

5. You think you know what's right for you better than they do.
(NO)

6. You think you have to find something to do about them soon.
(NO)

7. But I think you'd be unkind not to show how grateful you are.
(YES)

8. You're acting like a baby.
(YES)

9. You obviously know the difference between their values and yours.
(NO)

INSTRUCTOR: [See: "Handout: Six Statements Requiring Responses"]

1. A child says to a parent, "You are always going out and leaving me with some dumb old baby-sitter. You don't love me anymore. I hate you."

2. A student says, "I'm really bummed out. I don't know where I'm going or what I'm doing here. I'm very tired of school, but you can't find a good job anywhere, and I sure don't want to go into the military. I wish I could just drop out for a while, but that doesn't sound good either."

3. A married person says, "Things seem to be really kind of lousy in my marriage lately. We don't seem to fight a lot, but all the romance seems to be missing. Things aren't going to get any better, either."

4. A worker says, "I keep getting the feeling that the boss is angry with me. He doesn't come around and joke much anymore, and he doesn't tell me anything about the kind of job I'm doing like he usta. I wonder what I should do?"

5. A young woman says, "I've been pretty discouraged lately. I just cannot get a good relationship going with any boys. I mean a romantic relationship. You know, I have plenty of boys with whom I'm good friends, but that's always as far as it goes. I'm tired of being just a pal. I want it to be more than that."

INSTRUCTOR:

[Hand out the sheet with the six stimulus statememts. Some space under each statement has been allowed where the students can write in at least two responses to each statement. Allow about five minutes for the stu-

dents to write responses. Then take up the papers and save them for later. You will have in hand their naive and untutored expressions approximating their current response habits before instruction.

[Hand out the other sheet which contains a stimulus statement and nine responses. Give the following instructions:]

On this hand-out sheet you will see a stimulus statement followed by nine possible responses. Each of the possible responses is followed by a "(YES)" or a "(NO)". The "YES" label means that the response represents the target concept or idea, and all the "YES"-labeled statements taken together have the same concept in common. The "NO"-labeled responses do not represent the one concept which is the target of learning.

Your task is to develop an hypothesis about the nature of the concept. Now read the stimulus statement, and then study the "YES"-labeled responses, contrasting those to the "NO"-labeled responses. In a few moments, I will ask you to try to name and describe the concept.

[Allow some time for the students to study the responses]

[Ask the students to state their hypotheses.]

I want you to try to tell me what you think the concept is. Try to state your best guess in the form of a definition.

[Write on the chalkboard all the statements of hypotheses. Do not make judgments; only write.]

Phase Two: Testing Attainment of the Concept

INSTRUCTOR:

[Moderate a discussion of the concept. Write an exact statement on the chalkboard, a statement on which everyone agrees. Now present the following statements to the students and ask if each represents the concept.]

10. Even if you did know what to do, you wouldn't have the sense to do it.

11. You just want to complain and make them the scapegoat.

12. Your parents being older and having more experience probably feel they can see further into your future than you can.

The "NO"-labeled responses also contain also contain a contrasting concept. Study those responses now and in a few moments I want you to generate an hypothesis about them. What idea do the "NO"-statements have in common?

STUDENTS:

[After a few moments of pondering and classroom discussion of the contrasting concept, the students should have approximated this conclusion: "EVALUATION" vs. "DESCRIPTION", the concise labels which all have been looking for.]

INSTRUCTOR:

Write down on a piece of paper some examples of EVALUATION responses that might have been given, besides those already listed.

[Allow a few moments for the students to think of some examples.]

STUDENTS:

[Volunteer examples.]

INSTRUCTOR:

Now write down some examples of DESCRIPTION responses which might have been said.

STUDENTS:

[Volunteer examples.]

INSTRUCTOR:

Now I'm going to hand back your papers on which you wrote responses earlier. Read out loud some of your earlier reactions, and I want the class to decide if each is EVALUATION or DESCRIPTION.

[Hand back the papers, discuss the reactions, and then take up the papers.]

Phase Three: Analysis of Thinking Strategy

INSTRUCTOR:

I want you to try to remember what you did while you were in the process of developing the hypothesis about the target concept. One thinking strategy could be called the "wholist" and the other could be called the "partist" strategy. That is, did you focus on the first positive-labeled example as the embodiment of the hypothesis and use it as a guide to the rest of the examples? Or did you take only one small part of the initial example and scan the other examples for that part in order to confirm your hypothesis? I am asking how you arrived at your hypothesis.

What attributes does the concept of EVALUATION have? I want to make a list on the board.

[Examples are: condemnation; conclusion; negative attitude; judgments.]

What attributes does the concept of DESCRIPTION have? I want to make another list on the board.

[Examples are: restating; non-judgmental stance.]

Which is the most essential attribute of EVALUATION?

[Probably "conclusion".]

In developing an hypothesis, did you think of all the attributes together and then focus all of them on the other statements? Or did you pick one attribute and then scan all of the other responses for that one attribute?

The next concept we will work to attain will involve you in going through a "wholist" or "partist" strategy again. Try to be conscious of the strategy which you are using, the one which seems more effective for you. Our goal is to learn the concept and to learn the methods we use to learn it.

Now we will repeat the process with five more concepts.

[WARNING! The correct answers are given here. Do not let the cat out of the bag in regard to what the names of the concepts are or which statements represent the concept. These are given here only for the instructor's information.]

[Concept #2 is "STRATEGY" (YES) vs. "SPONTANEITY" (NO).
[Concept #3 is "NEUTRALITY" (YES) vs. "EMPATHY" (NO).
[Concept #4 is "SUPERIORITY" (YES) vs. "EQUALITY" (NO).
[Concept #5 is "CERTAINTY" (YES) vs. "PROVISIONALISM" (NO).
[Concept #6 is "CONTROL" (YES) vs. "PROBLEM ORIENTATION" (NO).]

14.2 HANDOUT: CONCEPT #1

Phase One: Presentation of Data and Identification of Concept

I sure have a problem with my parents. They sure are down on me, it seems. There's no understanding. We have different expectancies of me. They usually do not like what I do, what decisions I make. I know what's right for me, and they won't accept my feelings. Sure they love me, I suppose, but they have peculiar ways of showing it. They don't trust the decisions I make for myself. They think that they should be able to tell me what to do.

Possible Responses

1. Man, you're crazy to stay there.
   (YES)

2. You're too dependent on them for your own good.
   (YES)

3. You must feel that your parents don't talk to you enough on your own terms.
   (NO)

4. You're a fool for believing they love you.
   (YES)

5. You think you know what's right for you better than they do.
   (NO)

6. You think you have to find something to do about them soon.
   (NO)

7. But I think you'd be unkind not to show how grateful you are.
   (YES)

8. You're acting like a baby.
   (YES)

9. You obviously know the difference between their values and yours.
   (NO)

List the attributes in the "YES" responses and define the concept.

List the attributes in the "NO" responses and define the contrast concept.

Test Statements

10. Even if you did know what to do, you wouldn't have the sense to do it.

11. You just want to complain and make them the scapegoat.

12. Your parents being older and having more experience probably feel they can see further into your future than you can.

Students write exemplary responses for the concept.

Students write exemplary responses for the contrast concept.

Students discuss and analyze concept-attainment strategies.

1. Wholist?

2. Partist?

14.3 HANDOUT: SIX STATEMENTS REQUIRING RESPONSES

Devise at least two responses to each statement given below.

1. I sure have a problem with my parents. They sure are down on me, it seems. There's no understanding. We have different expectancies of me. They usually do not like what I do, what decisions I make. I know what's right for me, and they won't accept my feelings. Sure they love me, I suppose, but they have peculiar ways of showing it. They don't trust the decisions I make for myself. They think that they should be able to tell me what to do.

2. A child says to a parent, "You are always going out and leaving me with some dumb old baby-sitter. You don't love me anymore. I hate you."

3. A student says, "I'm really bummed out. I don't know where I'm going or what I'm doing here. I'm very tired of school, but you can't find a good job anywhere, and I sure don't want to go into the military. I wish I could just drop out for a while, but that doesn't sound good either."

4. A married person says, "Things seem to be really kind of lousy in my marriage lately. We don't seem to fight a lot, but all the romance seems to be missing. Things aren't going to get any better, either."

5. A worker says, "I keep getting the feeling that the boss is angry with me. He doesn't come around and joke much anymore, and he doesn't tell me anything about the kind of job I'm doing like he usta. I wonder what I should do?"

6. A young woman says, "I've been pretty discouraged lately. I just cannot get a good relationship going with any boys. I mean a romantic relationship. You know, I have plenty of boys with whom I'm good friends, but that's always as far as it goes. I'm tired of being just a pal. I want it to be more than that."

14.4 HANDOUT: CONCEPT #2

Phase One: Presentation of Data and Identification of Concept

Stimulus Statement

A child says to a parent, "You are always going out and leaving me with some dumb baby-sitter. You don't love me anymore. I hate you!"

Response Statements

1. If you'll be a good boy, I'll bring you a surprise.
(YES)

2. Son, you know we love you.
(NO)

3. I'm so sad that you don't want your mother and father ever to have a good time.
(YES)

4. It builds your character to be without us occasionally.
(YES)

5. Okay. This time you can go along. Go get ready.
(NO)

6. All right. We'll just stay home this time, and we'll see how you feel about depriving your mom and dad of an evening out.
(YES)

7. How many times have we gone out lately, in the last month? Do you know? And I would like to know how much you hate us.
(NO)

8. You haven't been well behaved this past week. Now you just think about that.
(YES)

9. Look at this new storybook the baby-sitter is going to read to you after we're gone. Won't that be fun?
(YES)

List the attributes in the YES statements, and define the concept.

List the attributes in the NO statements, and define the concept.

Phase Two: Testing Attainment of the Concept

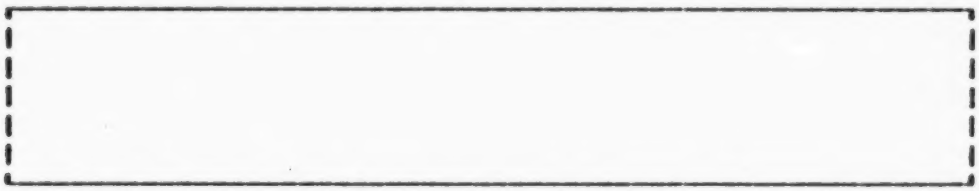
1. Don't say things like that in front of the baby-sitter. It embarrasses her.

2. Give us a hug now, and a smile, and say, "Have a good time, Mom and Dad!"

3. You're a big boy now, son. You can act like a man who doesn't need his Mom and Dad all the time.

Phase Three: Analysis of Thinking Strategy

1. Students write exemplary responses for the concept.



2. Students write exemplary responses for the contrast concept.

3. Students analyze concept-attainment strategies.

   a) Wholist strategy?

   b) Partist strategy?

14.5 HANDOUT: CONCEPT #3

Phase One: Presentation of Data and Identification of Concept

Stimulus Statement

A student says, "I'm really bummed out. I don't know where I'm going or what I'm doing here. I'm very tired of school, but you can't find a good job anywhere, and I sure don't want to go into the military. I wish I could just drop out for a while, but that doesn't sound good either."

Response Statements

1. Join the crowd.
(YES)

2. You feel like you're caught in a trap and there's no place to turn and no one to turn to.
(NO)

3. I sure don't know what the answer is.
(YES)

4. I feel for you but I can't quite reach you.
(YES)

5. I feel that you need something fresh to happen in your life.
(NO)

6. I've got problems of my own, so I'm no good to you at all.
(YES)

7. Do you think the feeling will pass, or do you think you need to do something now?
(NO)

8. Let's go have a beer.
(YES)

9. Don't you wish there was someone who had all the right answers?
(YES)

List the attributes in the YES statements, and define the concept.

List the attributes in the NO statements, and define the contrast concept.

Phase Two: Testing Attainment of the Concept

10. Work, army or school--they're all not much for a happy life.

11. One wonders if there is ever an end to working toward the future, and a beginning to living in it.

12. Yeah, really.

Phase Three: Analysis of Thinking Strategy

1. Students write exemplary responses for the concept.

2. Students write exemplary responses for the contrast concept.

3. Students analyze concept-attainment strategies.

   a) Wholist strategy?

   b) Partist strategy?

14.6 HANDOUT: CONCEPT #4

Phase One: Presentation of Data and Identification of Concept

Stimulus Statement

A married person says, "Things really seem to be kind of lousy in my marriage lately. We don't seem to fight a lot, but all the romance seems to be missing. Things aren't going to get any better, either."

Response Statements

1. Boy, I surely don't have your problem.
(YES)

2. It's a common problem for a lot of people, including me.
(NO)

3. I solved that problem before I got married by looking at other aspects of a partner than just excitement and romance.
(YES)

4. I wouldn't let the situation just drift along if I were you.
(YES)

5. I was going to say the same thing to you about me because you two seem to be getting along just fine.
(NO)

6. That's rough, but--and I don't like to say this--you make me feel pretty good about my situation.
(YES)

7. Sometimes the fights can be exciting because it's so exciting to make up later.
(NO)

8. You and I are just about in the same boat; maybe we can help each other and devise some kind of plan to work it out.
(NO)

9. Some people should never get married, especially if you're too young.
(YES)

List the attributes in the YES statements, and define the concept.

List the attributes in the NO statements, and define the contrast concept.

Phase Two: Testing Attainment of the Concept

10. I get pleasure out of the non-exciting things in marriage, the stability, the routine, future planning.

11. Some people surely seem to avoid those problems, but it sure isn't you and me.

12. Do you think I have any better chance of working something out with my spouse than you do?

Phase Three: Analysis of Thinking Strategy

1. Students write exemplary responses for the concept.

2. Students write exemplary responses for the contrast concept.

3. Students analyze concept-attainment strategies.

   a) Wholist strategy?

   b) Partist strategy?

14.7 HANDOUT: CONCEPT #5

Phase One: Presentation of Data and Identification of Concept

Stimulus Statement

A worker says, "I keep getting the feeling that the boss is angry with me. He doesn't come around and joke much anymore, and he doesn't tell me anything about the kind of job I'm doing like he usta. I wonder what I should do?"

Response Statements

1. I think he must be angry with you.
(YES)

2. You go have it out with him right now.
(YES)

3. He might have something else on his mind.
(NO)

4. He may be upset with something you've done, but you don't know for sure, do you?
(NO)

5. You haven't a thing to worry about.
(YES)

6. There may be something wrong in the whole department, not just with you.
(NO)

7. He's got someone else in mind for your job, that's clear.
(YES)

8. You rub people the wrong way and and that's what happens.
(YES)

9. Maybe you should speak to him about something job-related to see what he says.
(NO)

List the attributes in the YES statements, and define the concept.

List the attributes in the NO statements, and define the contrast concept.

Phase Two: Testing Attainment of the Concept

10. I can fix things up for you if I go talk to him.

11. It could be something besides you that is causing the problem, couldn't it?

12. All people have ups and downs, and you two may be in a down period.

Phase Three: Analysis of Thinking Strategy

1. Students write exemplary responses for the concept.

2. Students write exemplary responses for the contrast concept.

3. Students analyze concept-attainment strategies.

   a) Wholist strategy?

   b) Partist strategy?

14.8 HANDOUT: CONCEPT #6

Phase One: Presentation of Data and Identification of Concept

Stimulus Statement

A young woman says, "I've been pretty discouraged lately. I just cannot get a good relationship going with any boys. I mean a romantic relationship. You know, I have plenty of boys with whom I'm good friends, but that's always as far as it goes. I'm tired of being just a pal. I want it to be more than that."

Response Statements

1. You should pretty yourself up more.
   (YES)

2. Next time you go out, you take the lead.
   (YES)

3. Maybe you need to look at what you're doing.
   (NO)

4. I have a dress I want you to wear; then they won't get the wrong idea.
   (YES)

5. Let's double-date so I can see what happens.
   (NO)

6. I'll fix you up with this guy I know.
   (YES)

7. Do you have any ideas how your friendships can be turned into romantic relationships?
   (NO)

8. You've got to be more patient. The right person will come along someday.
   (YES)

9. The kind of boys you are pals with may be lacking something.
   (NO)

List the attributes in the YES statements, and define the concept.

List the attributes in the NO statements, and define the contrast concept.

Phase Two: Testing Attainment of the Concept

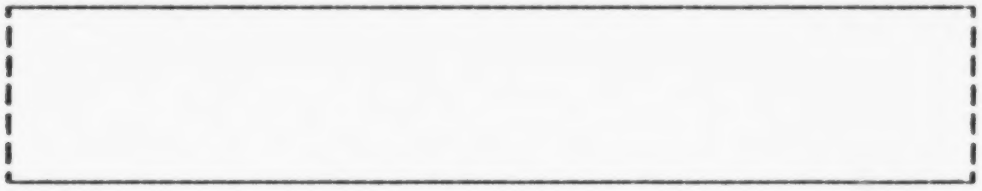
10. You point them out to me and I'll tell you what's wrong with them.

11. We've got to look more closely at the conditions under which you get together with this or that person.

12. I wonder if by chance your pals have all had previous commitments.

Phase Three: Analysis of Thinking Strategy

1. Students write exemplary responses for the concept.



2. Students write exemplary responses for the contrast concept.

3. Students analyze concept-attainment strategies.

   a) Wholist strategy?

   b) Partist strategy?

15. INDUCTIVE THINKING MODEL

UNIT: Nonverbal Communication

TOPIC: Effects of Environment on Human Communication

METHODOLOGY: Inductive Thinking Model (Joyce & Weil, Ch. 3, 47-60)

OBJECTIVES:

1. The student is able to enumerate a substantial list of living spaces.
2. The student is able to develop categories of living spaces.
3. The student is able to identify facilitating and inhibiting dimensions of living spaces.
4. The student is able to anticipate the changes taking place in environments and to identify the influences and forces occasioning those changes.
5. The student is able to anticipate changing communication elements and patterns related to environmental changes.

STRATEGY ONE: CONCEPT FORMATION

Phase One: Enumerate and List

INSTRUCTOR:

(Work at the chalkboard, writing student contributions. Ask only questions. As much as possible, do not make statements, judgments, interpretations, but ask only for clarifications. Do what the students bid you to do.)

On the chalkboard, let's list all the environments that contain our lifetime activity.

(Elaborate on this question if necessary. The instructor must generate a multitude of questions to keep the students thinking imaginatively.)

Phase Two: Grouping

INSTRUCTOR:

Which items listed on the chalkboard go together in the same category? Make as many or as few categories as you wish, but have at least two. Let each category represent a major type of space, or environment.

(The students will suggest items that go together. The instructor will write the groupings in columns on the chalkboard, erasing the item from the original random listing as s-he proceeds.)

Phase Three: Labeling Categories

INSTRUCTOR:

What one or two words should we use to label each column of grouped items? What is the one most prominent characteristic defining each column of grouped items?

STUDENTS:

(Try to attain general agreement before writing the final choice. A student is given the chalk and command of the chalkboard to lead the convergent thinking of the class and make the decisions. An exemplary grouping of items might show these main headings:

WORK	HOME	RECREATION
TRANSPORTATION	CONVALESCENT	LEARNING
CONTEMPLATION	WORSHIP	

STRATEGY TWO: INTERPRETATION OF DATA

Phase Four: Identify Dimensions and Relationships

INSTRUCTOR:

What kinds of communication take place in each category of environments? What are the most facilitating dimensions of each category for communication, and what are the most inhibiting characteristics of each category?

(After achieving general agreement, erase all those which are identified as being not related.)

Phase Five: Explain Dimensions and Relationships

INSTRUCTOR:

What forces or influences are effecting changes in each category? How will the changes affect the inhibition or facilitation of face-to-face communication in the future? How rapidly are those changes coming about?

Phase Six: Making Inferences

INSTRUCTOR:

1. How will changing environments change the human inhabitants of each category of environment?

2. What human characteristics will be changed by altered environments (what values, habits, personality traits, intellectual skills, tastes, beliefs, attitudes, etc.)?

3. What human initiatives will bring about changed environments (religious, political, social, scientific, technological, economic, etc.)?

STRATEGY THREE: APPLICATION OF PRINCIPLES

Phase Seven: Hypothesize, Predict Consequences

INSTRUCTOR:

Let us now project the nature of speech communication in the near to intermediate future when, let us say, you are over 40 years old. What year will that be?

What new types of communication will result from changed environments? in each category? (That is, new types of recreation communication, new types of worker communication, etc.?) Over all categories, what will be the general effect on communication? On verbal and nonverbal communication in human encounters?

Phase Eight: Explain and/or Support the Prediction and Hypothesis

INSTRUCTOR:

(Work out on the chalkboard an hypothesis and prediction from the previous phase.)

What new spaces have you seen represented by scientists, artists, and future-fiction writers? Has the portrayal of communication in works of science and art kept pace with the portrayal of environments in science and art?

Do you see trends in the present which need to be developed further in order to achieve the future which you forecast? Do you see trends in the present or near future which need to be interdicted in order to achieve a more desirable future?

Phase Nine: Verify the Prediction

INSTRUCTOR:

1. What are the inventors of new types of spaces saying about the new way people will perform in the invented spaces (e.g., Acrosanti)?

2. Does human communication change our environment or do environments change human communication? (In other words, do environments arise from communication, or does communication arise from environments?)

3. What communication training methods and topics are incipient forms of training for future environments?

4. Must we wait some forty years to find out if your assessment of the future in human communication is accurate?

5. What are self-fulfilling prophecies? What are self-defeating prophecies? How can we build the future into the present?

FOUR SCENARIOS FOR THE FUTURE

1. The future will be a continuation of past trends toward a generally optimistic Post-Industrial Age. There will be awkward periods and times of crises, but eventually, with technological advancement, the Twenty-First Century will be brighter than today.

2. The future will be a continuation of past trends toward ecological and economic collapse.

3. The future will include a cultural transformation with a change in societal and personal values and priorities.

4. The future holds global disaster, e.g., a nuclear war, terrorist use of nuclear materials, wide-spread famine, or cultural conflict, that wll be devastating to society.

(G. R. Walz & J. Deu, Educational Futures: A Survey of Futuristic Issues and Expectations, ED 181 401)

16. INQUIRY TRAINING MODEL

UNIT: Nonverbal Communication

TOPIC: Introduction to Nonverbal Communication

METHODOLOGY: Inquiry Training Model (Joyce & Weil, Ch. 4, 61-74)

OBJECTIVES:

1. The student will be able to test the degree of his/her curiosity in a puzzling situation requiring initiative, imagination, and persistence.
2. The student will be able to ask a series of questions to build a base of information useful for problem solving.
3. The student will be able to listen analytically to the questions of others for useful information in problem-solving.
4. The student will be able to develop thinking strategies useful for hypothesis-testing and problem-solving.
5. The student will comprehend some of the forces at play in nonverbal communication.

Phase One: Encounter with the Problem

INSTRUCTOR:

(Put the "Clever Hans" selection below on an overhead transparency. Give these directions to the students.) In all communication with the group, the instructor can only answer "yes" or "no", and no nonverbal communication is to indicate how the instructor feels about the question, nor anything more than one or the other of those two responses. The inquiry assumes that the instructor knows the truth about the problem presented to the group and that he/she will in no way deceive the group.

CLEVER HANS

Read the following. How do you account for the cleverness of Hans?

INQUIRY: You may ask questions of the instructor, but he may only answer "yes" or "no". Open-ended questions will not be answered. Ask about: basic facts; relationships among the facts; other similar situations. Try to develop a theory accounting for all the known facts.

"Herr von Osten purchased a horse in Berlin, Germany, in 1900. When von Osten began training his horse, Hans, to count by tapping his front hoof, he had no idea that Hans was soon to become one of the most celebrated horses in history. Hans was a rapid learner and soon progressed from counting to addition, multiplication, division, subtraction, and eventually the solution of problems involving factors and fractions. As if this were not enough, von Osten exhibited Hans to public audiences where he counted the number in the audience or simply the number of people wearing eye glasses. Still responding only with taps, Hans could tell time, use a calendar, display an ability to use musical pitch, and perform numerous other seemingly fantastic feats. After von Osten taught Hans an alphabet which could be coded into hoofbeats, the horse could answer virtually any question--oral or written. It seemed that Hans, a common horse, had complete comprehension of the German language, the ability to produce the equivalent of words and numerals, and an intelligence beyond that of many human beings.

"Even without the promotion of Madison Avenue, the word spread quickly, and soon Hans was known throughout the world. He was soon dubbed "Clever Hans". Because of the obviously profound implications for several scientific fields and because some skeptics thought there was a "gimmick" involved, an investigating committee was established to decide, once and for all, whether there was any deceit involved in Hans' performances. Professors of psychology, physiology, the director of the Berlin Zoological Garden, a director of a circus, veterinarians, and cavalry officers were appointed to this commission of horse experts. An experiment with Hans from which von Osten was absent demonstrated no change in the apparent intelligence of Hans. This was sufficient proof for the commission to announce there was no trickery involved.

"The appointment of a second commission was the beginning of the end for Clever Hans. Von Osten was asked to whisper a number into the horse's left ear while another experimenter whispered a number into the horse's right ear. Hans was told to add the two numbers-- an answer none of the on-lookers, von Osten, or the experimenter knew. Hans failed. And with further tests he continued to fail. The experimenter, Pfungst, discovered on further experimentation" the secret of Hans' ability. (Mark L. Knapp, Nonverbal Communication in Human Interaction, 2nd. ed. New York: Holt, Rinehart and Winston, 1978, 1-2.)

Formulate your explanation.

Phase Two: Data Gathering--Verification

INSTRUCTOR:

Now you may ask questions of me; I can only answer "yes" or "no". That is the rule. You may not ask (do not ask) open-ended questions which require more than "yes" or "no". Only through imaginative questioning and careful listening can you verify your guesses about the nature of the solution to the problem. You may discuss with other members of the class, but you may only discuss the problem presented.

STUDENTS:

(The students do not have the correct knowledge of the problem; they only have their best guesses based on their quizzing of the instructor.)

Phase Three: Data Gathering--Experimentation

INSTRUCTOR:

(After a while, perhaps twenty minutes of generating information, divide the class in half and send each group to a separate part of the room. Have each group make a list, pooling its information, in a five-minute discussion. The INSTRUCTOR asks a representative of each group to write its list on the board.)

Phase Four: Formulation of an Explanation

INSTRUCTOR:

(Call on the students to explain any connections they see among the data listed.)

STUDENTS:

The correct explanation of the Clever-Hans phenomenon is that the horse was not skilled in mathematics, but he did have the ability to read the audience's response as a release of audience tension at the point when the correct answer had been reached in the counting (the tapping of the hoof on the ground).

Phase Five: Analysis of the Inquiry Process

INSTRUCTOR:

(The students must be asked about their inquiry processes.)

In guiding your inquiry, what kinds of questions or lines of questioning were better? What kinds of information were not fruitful and what kinds of information were more helpful? What kinds of information did you need but failed to get? What steps of the inquiry process were left out?

What can you do to make inquiry more systematic and effective?

What rules about relationships between questioning and information generation can we now make? What are the clear connections? With which listening behaviors do we make many errors? What is the most prevalent source of errors?

17. COGNITIVE GROWTH MODEL

UNIT: Interpersonal Communication

TOPIC: Social Perspective-Taking

METHODOLOGY: Cognitive Growth Model (Joyce & Weil, Ch. 7, 105-129)

OBJECTIVES:

1. The student is able to articulate his/her level of ability to take the perspective of others in his/her social environment.

2. The student is able to articulate the challenge of more advanced stages of social knowledge beyond his/her own present ability.

Phase One: Confrontation with Stage-Relevant Tasks

INSTRUCTOR:

[Handout the direction sheet for the Social Perspectives Task.]

[Students will need at least over-night to write the short paper.

[The next day, take up the papers and shuffle them. Form triads. Assign to each triad three of the papers. Hand out a copy of the Scoring Sheet for the Social Perspectives Task to each student.]

The task of each triad is to read each paper aloud for the group and evaluate it. Put a number between "1" and "9" as your group's judgment of the ability of the student to perform the task.

[Define the key word, "evaluation", in the scoring criteria, and distinguish that from the key word, "description".]

The key word in scoring the paper is "evaluation". Usually evaluation is is expressed in terms of seeing a person or thing as "good" or "bad" or "cruel" or "kind". There is a strong tendency to use judgmental labels bordering on name-calling. If evaluation is suspended, then one desirable effect is to use the language of description. To be descriptive is to state without prejudice how a person or thing behaves or appears, a factual recital of the status of a situation based only on what one can observe.

[Ask the triads to take about five minutes to read and evaluate each paper. Ask them to refer to the directions given in the task assignment.]

Refer frequently to the directions for this assignment, where it is clearly stated that the student is to "describe", not"evaluate". To what degree, then, did the student who wrote the paper "describe" the actions and motivations of the other person in each of the two situations? Give only one evaluation for <u>each</u> description.

<u>Phase Two</u>: <u>Inquiry</u>

INSTRUCTOR:

[Make sure that the papers are handed back in a manner that preserves the student's identity.]

1. Is it more desirable to be evaluative or descriptive?

2. What are the qualities or attributes of descriptiveness and evaluation?

3. Where do the skills of description come from?

4. What do you think about the ability level of people in doing as directed in this task, in general, assuming that the papers your group looked at were typical?

5. What is the difference between being descriptive and evaluative of other people with whom you have interaction?

6. Do people do better at being descriptive under condition (a) or (b)?

   a) (a) = someone liked has hurt you

   b) (b) = someone disliked has pleased you

7. Without revealing in any way what your score was, raise your hand if you believe that your paper was accurately scored.

8. Being descriptive in the situation given is deemed to be evidence of your ability to "decenter". What do you think is the function of "decentering"? What would the effects of decentering be on you? on your partner?

9. Is the ability to be descriptive in your relationships, when most are being evaluative, a mark of maturity?

10. In your opinion, what percentage of the population is capable of scoring in the range of 7-9, at the third level?

Phase Three: Transfer

INSTRUCTOR:

Remember Lawrence Kohlberg's six stages of moral development?

1. Obedience and punishment orientation
2. Naively egoistic orientation
3. The "good boy" orientation
4. Orientation toward authority and social order
5. Social contract orientation
6. Principles of conscience orientation

A number of scholars are interested in measuring growth in various areas of social skills and knowledge. This task in "decentering" revealed to you your present level of accomplishment, but it also suggests to you a direction for further achievement. If you scored a "5", then you could aim at the skills requisite to perform at the next level of maturity and ability.

From here on, you are expected to initiate your own learning experiences, and to take responsibility for finishing the the developmental tasks. Discover situations which will be opportunities for you to practice higher level skills.

[The two hand-outs follow.]

THE SOCIAL PERSPECTIVE TASK

1. Identify two situations in which you have been involved in the past year.

   a) A social situation in which someone you like has hurt you or disappointed you.

   b) A social situation in which someone you dislike did something which pleased or helped you.

2. First, briefly describe each situation.

3. Second, describe in as much detail as possible:

   a) how the other person in the situation was feeling and what he/she was thinking.

   b) what was going through his/her mind.

   c) how the situation appeared from his/her point of view.

   d) what she/he was thinking regarding you and the situation.

4. Come to class with your paper typed in good form. Put an identifying mark in the upper right-hand corner of the first page. Put each case on separate pages. Staple your pages together. Bind in a cheap paper folder. Do not put your name on the paper. Your paper will be scored by classmates; it is essential that the papers remain anonymous. The scoring sheet will be given out and the evaluation will take place in class.

SCORING SHEET FOR THE SOCIAL PERSPECTIVE TASK

LEVEL ONE

SCORE	CRITERION
1	Inability to perform the task.
2	Evaluation or attributional orientation toward the other person and his/her act was not suspended.
3	Ambiguous suspension of evaluation orientation.

LEVEL TWO

4	Minimal suspension of evaluation.
5	Partial suspension of trait attribution orientation.
6	Partial, truncated representations of other person's reasons for acting.

LEVEL THREE

7	Clear suspension of evaluation.
8	Clearly elaborated representation of other person's perspective.
9	Descriptions including consistent accounts of the other person's motivations.

18. SYNECTICS MODEL

UNIT: Interpersonal Communication

TOPIC: The Verbal Code

METHODOLOGY: Synectics Model (Joyce & Weil, Ch. 10 , 165-186)

OBJECTIVES:

1. The student is able to give examples of language (lexicon, syntax, semantics, diction or style) which differentiate the various in-groups of sex, age, race, etc.

2. The student is able to describe the ways in-groups disparage (belittle, discredit, abuse, scoff at, condemn, derogate, put down, slight) the members of out-groups through language.

3. The student is able to bring to consciousness, through a creative process, the emotions of the one who does the putting down and the one who is put down.

STRATEGY: MAKING THE STRANGE FAMILIAR

Phase One: Stretching Exercises, Warm-up

INSTRUCTOR:

[Direct Analogies]

How is a word like a trunk?

How is education like a glass of iced tead?

How are your parents like a string quartet?

What is the taste of Coke like?

[Have each student ask a question that calls for a simile?]

[Personal Analogies. Make a transition to warm-up exercises for developing personal analogies.]

Become a fog....What are you doing? ... Where are you going? ... How did you come into being? ... What animal are you like? ... How do you feel? ... How are you going to die?

Pretend that you suddenly have become Coke machine. How would you describe yourself? ... What do you feel? ... With what emotions do you identify? ... What do you feel for human beings? ... With what living things do you empathize? ... With what other non-living things do you identify?

Phase Two: Substantive Input

INSTRUCTOR

The verbal code of communication is a fundamental concern in interpersonal relationships. In the MATRIX OF CODES X RELATIONSHIPS the verbal code appears in a written mode as well as a spoken mode. Your level of literacy is related to your level of "oracy". Besides educational level, the other demographic factors mediating our relationships, sex, race, religion, age, occupation, etc., will influence the nature of the verbal code which is used in the interactions we have. The main dimensions of the verbal code are grammar, vocabulary, semantics (the denotations and connotations of words), phonology (the set of sounds peculiar to U.S. English), style (the individual word choices), and mode of delivery (spoken, written).

In which of those characteristics of language do you see yourself having more communication problems and in which do you see fewer problems in your communication?

On a piece of paper, list the characteristics and rank-order them in regard to the trouble each gives you. Assign a percentage to each of the dimensions which will add up to 100% over all dimensions.

[After a few moments, moderate a discussion among class members in which consensus is achieved on a rank-ordering.]

For each of those dimensions of language, give me an example of usage which differentiates people in each of the relationship groups.

[On the chalkboard, put the language dimensions down a column on the left, and the demographic categories across the top in a row. The students fill in an example in each cell of the matrix. The INSTRUCTOR only writes a key word or two in each cell, and allows the students to do the thinking. The row items are as follows: male/female; old/young; white/black; Hispanic American/Anglo-American; rich/poor; college grad/school dropout; Protestant/Catholic; liberal/conservative; New Yorker/West Texan; loner/groupie, or independent/frat rat; blue collar/white collar.

[Explain what they are to do by using an example.]

Let us take the category of education, the college grad/ school dropout column, as an example. You may have noticed that "correctness" of language differentiates the more highly educated from the less educated people. But correctness may be defined in terms of linguistic usage and social acceptability. What is correct

among people of less education is different from what is correct among people of higher education. More "incorrectness" is acceptable (perhaps even required) among people who have completed fewer levels of education. More prestige has been accorded the higher level of correctness, and prestige in language is one element in one's credibility, status and even power. Acrolect, spoken by the most highly educated people, has maximum prestige. Mesilect has medium prestige. Basilect has minimum prestige. All three levels are <u>functional</u> for communication in the in-groups where that level of usage is acceptable. But under what conditions are each of the levels <u>dysfunctional</u>?

<u>Phase Three</u>: <u>Direct Analogy</u>

INSTRUCTOR:

How is a put-down like fishing?

[Write/list the analogies to fishing contributed by the students on the chalkboard. Use any analogy besides fishing you desire.]

<u>Phase Four</u>: <u>Personal Analogy</u>

INSTRUCTOR:

Now I would like those on this side of the room to lose yourselves in becoming the fish, and I would like those on the other side to lose yourselves in becoming the fishermen.

[Alternate between the fish and the fishermen in seeking answers to these questions:]

Describe yourself and your world.
How do you feel?
What motivates you?

Now everyone become the hook. How do you feel? What are your motivations? What is your world like?

<u>Phase Five</u>: <u>Comparing Analogies</u>

INSTRUCTOR:

On what points is the direct analogy similar to the linguistic put-down for correctness? In other words, how is the fish, the fisherman, and the hook the same as the verbal slight for being incorrect or too correct?

<u>Phase Six</u>: <u>Explaining Differences</u>

INSTRUCTOR:

On what points does the direct analogy differ from the linguistic put-down for correctness? How does the fishing analogy differ from the verbal slight?

Phase Seven: Exploration

INSTRUCTOR:

People of one group who disparage, slight, or put-down people of another group are trying to do something. What is it? Does the correctness level of the language of the in-group have any positive function? Does the correctness level of the language of the in-group have any negative consequences?

(As usual, use your best chalkboard listing behavior. Ask some student at the beginning to make a complete record of what you put on the chalkboard; you can study such a record to improve your subsequent use of the plan.)

Phase Eight: Generating Analogy

INSTRUCTOR:

What makes a good, direct analogy to the language of put-downs for correctness?

[List the similes/analogies on the chalkboard: "Put-downs are like..." With the class directing, choose the one best analogy and list the similarities and differences of the analogy selected to the language of put-downs for correctness.)

[Repeat "Phase Seven: Exploration".]

How and why are linguistic put-downs dysfunctional?

Many times, when we notice a different standard of correctness in language usage, we tend to blame the difference on some factor in the person's background or makeup. Without putting people down for the differences from us in correctness over differences in social class, education, race, intelligence, political views, religious beliefs, national origin, sex, geographical background, occupation, economic level, and so forth, how should we relate to differences in vocabulary, grammar, manner of enunciating and articulating English, and style or diction?

[This lesson dealt with correctness in language. The synectic methodology could be repeated and take up the topics of clarity, appropriateness and impressiveness in verbal communication.]

19. ROLE-PLAYING MODEL

UNIT: Interpersonal Communication

TOPIC: Defense Mechanisms

METHODOLOGY: Role-Playing Model (Joyce & Weil, Ch. 14, 241-259)

OBJECTIVES:

1. The student is able to distinguish among twelve defense mechanisms:
   - fantasy
   - repression
   - rationalization
   - undoing
   - projection, scapegoating
   - displacement
   - emotional insulation, apathy
   - verbal aggression
   - dependency, regression
   - compensation
   - identification
   - reaction formation

2. The student is able to recall at least one instance of each mechanism from his/her past experience.

3. The student can describe six categories of behavior which establish a climate for defensiveness in another person:
   - evaluation
   - control
   - strategy
   - superiority
   - neutrality
   - certainty

4. The student is able to state six ways in which a supportive climate can be established in place of a defensive climate:
   - description
   - problem orientation
   - spontaneity
   - equ lity
   - emp hy
   - provisionalism

Phase One: Warm-up the Group

INSTRUCTOR:

[Review concepts of factors which establish a defensive climate, as in objective #3 above. (See plans for Concept Attainment Model.)]

[Also, review concepts which are factors in establishing a supportive climate, as in objective #4 above.]

We have reviewed how you should behave if you want to cause people to become defensive, and how you should behave if you want to cause people to feel that you support them and that you want to help them through difficult times. Now we must consider how people behave when someone has caused them to become defensive. What is it that people are "defending" when they are driven to it by unthinking, insensitive others?

STUDENTS:

[Attacks on one's self-esteem, abilities, intelligence, appearance, etc.]

INSTRUCTOR:

Are the things that others attack in me real shortcomings or imagined ones?

STUDENTS:

[Discuss "reality" as an element of perception, which is defined as a response involving sensation and memory.]

INSTRUCTOR:

Does one become defensive at the first attack?

Where does the technique come from, the technique for defending oneself?

STUDENTS:

[Counter-attack, evasion, distortion, illusion, reconstructing a crumbling wall, fleeing; all incidences of attack--and nobody is immune to attack--cause us to think about how we are going to fight back with a comeback, and we form habits of response over time that mark our personalities, and the habitual responses become traits.]

INSTRUCTOR:

Do we form a defensive habit? Do we come to "specialize" in a favorite form of defense? Is that what we mean by defense "mechanism"?

[Conclude the discussion.]

I have in mind twelve defense mechanisms which can be used by people. I am sure that most of you have experienced many of them in the past.

Rather than my telling you about them, we are going to role-play them. I want you to form dyads. I will give you a card which contains a description of the defense mechanism which your dyad will role-play. I want you to dramatize the mechanism for the class, so that each

mechanism will become realistically experienced and vivid in memory.

You must improvise dialogue. Rehearse what you are going to present and rehearse what you are going to say in the improvisation. I want you to "ham it up"! Play to the audience. Entertain your classmates. Strengthen the plot and plot the ending so that you have a curtain line that signals the end of the improvisation. Exaggerate your actions. Play them up big. Don't drag out the action. Keep it moving. Put on a show!

Phase Two: Select Participants

INSTRUCTOR:

[Put the following on 4x6 cards by making an extra copy of these plans and taping the cut-out descriptions on the cards. You should add anything that will help the students grasp the nature of the mechanism which they will role-play. After you have directed these improvisations once or twice, you will accumulate some examples to put on the cards for future use. The students will develop plots and dialogue around these mechanisms:]

1. Rationalization: Thinking up a logical though untrue explanation.

2. Compensation: Stressing a strength in some area other than the one area which has been targeted for attack in the present situation. Camouflage.

3. Reaction Formation: Exaggerating the opposite of how one truly feels.

4. Projection: Putting the blame for one's shortcomings on someone else, or attributing one's own, unacceptable attitudes to others. Scapegoating.

5. Identification: When one is unsure of oneself, or dislikes oneself, one hides his/her feelings by imitating a hero or heroine who has modeled more ideal behavior.

6. Fantasy: Daydreaming oneself out of a problem in the real world, or out of some unpleasantness.

7. Repression: Denying the existence of an unpleasant situation or set of facts.

8. Dependency, Regression: When one doesn't want to do something, one convinces oneself that he/she cannot do it and reverts to a state of helplessness which one knew in early life.

9. Undoing: Offering symbolic tokens of apology for acts that do not fit one's ideal-self concept. Like a bribe.

10. Verbal Aggression: Drowning out criticism by expressions of verbal abuse; verbal attacks using harsh words as weapons, claws and fangs.

11. Displacement: Venting negative feelings, not at the cause of the hostile feelings, but at a weaker target of opportunity who happens to be present. A whipping boy.

12. Emotional Displacement, Apathy: Evading the unpleasant situation or problem and the hurt that goes with it by not getting involved, or behaving as if one does not care. Avoiding the punishment of potentially hurtful situations.

INSTRUCTOR:

[Let dyads self-select. Put three to a group in larger classes. Give each team at least ten minutes to work up a dramatization, action and dialogue. Instruct students in this process:]

1. Enactment. No preliminaries (explanations, introductions, etc.)

2. Class determines the defense mechanism through post-improv discussion. Work inductively, the INSTRUCTOR leading the discussion, writing descriptive material on the chalkboard.

3. A role-player then tells the class what it was that the players were attempting to dramatize.

Phase Three: Set the Stage

INSTRUCTOR:

[Talk to the class about action and dialogue. Ask them to "get into character" through concentration, opening up the action to the audience, using larger body action with free-flowing gestures and larger voices than in real life. Give a crash course in good theatre. Ask them to KNOW WHAT YOU ARE GOING TO SAY AND DO AND WHAT ACTION SEQUENCE YOU ARE GOING TO FOLLOW. Plan a setting. Know the final line of the enactment.]

STUDENTS:

[Preparation time.]

Phase Four: Prepare Observers

INSTRUCTOR:

Everyone have at hand a paper and pencil for making notes. In the course of the improvisation, develop an hypothesis about the defense mechanism being dramatized. Only the role-players will know the exact name for the mechanism. Your task is to list the attributes of the mechanism, and then find a summary label for it.

Phase Five: Enactment

STUDENTS:

[Set stage. Begin. Do not make any announcements or explanations.]

Phase Six: Discuss and Evaluate

INSTRUCTOR:

Who can state a hypothesis defining the defense mechanism in this dramatization?

[Work at the chalkboard.]

STUDENTS:

[Offer attributes of the concept which was built into the dramatization. List attributes on the board and summarize by choosing the label that best fits the concept/mechanism.]

[After the discussion, a role-player is asked to describe the focus of the improvisation and to make comments on the class hypothesis.]

INSTRUCTOR:

What instances from your own life can you share with us? Can you recall someone who has used this mechanism and describe the situation for us?

[Have the next dyad of role-players in the hallway getting into character, etc., while the discussion is proceeding.]

Phase Seven: Re-enact

INSTRUCTOR:

[There may be time to re-enact the situation if the players had trouble communicating their original idea and the audience did not think the improvisation was sufficiently communicative for understanding the concept; or, perhaps some other students would like to improvise a scene from their own experience on the same concept; or, the dyad could re-enact the plot, only this time playing it so that the person who became defensive is saved from becoming defensive by a changed climate through changed behavior on the part of the instigator of the defensive climate.]

Phase Eight: Discuss and Evaluate

Phase Nine: Share Experiences and Evaluate

INSTRUCTOR:

When are defense mechanisms functional, or good things?

When are they dysfunctional, or not good things?

Is this statement true or false: a confident person's self-esteem cannot be successfully attacked.

Can we become "self-less"?

What are some extreme forms of defensiveness?

Are people who do not defend themselves from attacks on their ego considered to be weak or flawed in some way? Do you know someone who usually does not indulge in defensiveness even though there is good cause for that person becoming defensive?

Will people in the future have stronger egos, or will strong egos become unnecessary in the world of the future for some reason?

[Those questions and any final summary and evaluation should be gone into only after all twelve mechanisms are dramatized in the process described above.]

20. LABORATORY TRAINING: T-GROUP MODEL

UNIT: Interpersonal Communication

TOPIC: Listening for Feelings

METHODOLOGY: Laboratory Training Model (Joyce & Weil, Ch. 16, 277-294)

OBJECTIVES:

1. The student is able to express feelings about others freely.

2. The student is able to overcome tendencies to flee from constructive evaluation of others' expressions of feelings directed at himself/herself.

3. The student is able to express feelings in terms of the AWARENESS WHEEL.

4. The students in the group are able to meet these six necessary conditions for learning:

   a) A here-and-now focus.

   b) Feedback, recognizing reality, in an open, descriptive, non-evaluative way.

   c) Unfreezing, or unlearning old ways of perceiving and behaving in interpersonal relations.

   d) Creating psychological safety for support of the unfreezing experiment.

   e) Participants engaging in roles of participant-observers.

   f) An intellectual framework making finer emotional discriminations.

Phase One: [Emergent, from simple problem posed by INSTRUCTOR]

INSTRUCTOR:

[Focused Exercises]

1. Write down as direct quotations three or four sentences which you would like to say to someone in this class. Put it down on a slip of paper and do not put your name or the name of the person to whom you are directing the remarks. Pick out someone who has given you negative feelings and tell that person

   a) what you feel,

b) what you sense,

c) what you think about that person,

d) what you want from that person, and

e) what you want that person to do and how you want to act toward that person.

2. On a piece of paper, write down several feelings which are significant in your daily life.

3. Write down on a separate piece of paper an expression of feeling that someone has actually said to you recently. Try to write down the verbatim quotation, but do not designate either the speaker or the intended target of the expression. Do not put your name on the paper.

[Take up the three papers separately.]

I am going to read the feelings which you want to express to someone in the class, one at a time. In each case I would like comments on whether the expressed feeling should or should not have been directly communicated to the target person. What things are better left unsaid?

[Read each paper and discuss each, from #1 above.]

[When finished, list the feelings from #2 above on the chalkboard, and leave them there for the discussion of #3 above.]

[Read the expressions of feeling in #3. Have the class discuss each, but look for dimensions running through all of them, the recurring themes such as frustration, rejection, denial, etc. The discussion can go on as long as the INSTRUCTOR wishes.]

Phase Two: [Since the context is so ambiguous after the INSTRUCTOR elicits some expressions of feeling, there is no structured phase two.]

INSTRUCTOR:

[In the ensuing discussion of "expressing feelings", look for

1. desire for, or resistance to structure,

2. avoidance of leadership and emergence of subgroup,

3. desire for more productive uses of time and recognition of responses to authority,

4. group solidarity and emphasis on positive feelings,

5. discomfort over closeness and self-disclosure,

6. awareness of responses to each other, constructive evaluations of each member's contribution, and

7. preparation for separation.]

21. TRAINING MODEL

UNIT: Interpersonal Communication

TOPIC: Active/Empathic Listening

METHODOLOGY: Training Model (Joyce & Weil, Ch. 21, 369-387)

OBJECTIVES:

1. The student is able to share knowledge with another person through verbal and nonverbal codes which they share. (Speak)

2. The student is able to attend to the attempts of the other student to share knowledge. (Attend)

3. The student is able to sustain attention over a period of time to achieve an interpersonal end. (Concentrate)

4. The student is able to state to the partner what the partner's knowledge means to the partner. (Understanding)

5. The effective listener is able to state to the partner what the partner's comment means to the listener himself/herself. (Translation)

6. The effective listener is able to compare the product of understanding and the product of translation. (Interpretation)

7. The effective listener is able to extend the product of interpretation beyond the knowledge of the dyad to determine implications, consequences, or effects. (Extrapolation)

8. The effective listener is able to correct the partner's understanding of his/her statements at any time to maintain understanding in the development of the relationship. (Feedback)

Phase One: Clarification

INSTRUCTOR:

[Put on handout sheets the list of eight TOPIC objectives. Use the list in explaining each objective to the class.

On this handout, I am giving you eight objectives for today's exercise. Let's discuss them.

1. Someone must speak. Someone must have the desire to share and the power of speech. (Speak)

2. Someone must be there who has the power of hearing. (Attend)

3. The two, the speaker and the partner, or hearer, must be trying to develop their relationship for some purpose, such as making a friend, or accomplishing a task. (Concentrate)

4. Comprehension is the first step toward knowledge of the other. (Understanding)

5. The speaker sets up reverberations in the receiver and self-talk, or thinking, becomes a commentary on what is heard. Self-talk is made public to the person who stimulated it, the speaker. (Translation)

6. The knowledge of the speaker is compared with the commentary of the thinking partner and the product of the comparison is communicated to the speaker. (Interpretation)

7. The speaker, or the partner, or both, carry comprehension to its limit by summarizing the implications or consequences. (Extrapolation)

8. With constant correction through feedback, misunderstanding can be avoided. A "mutual induction" is accomplished. The situation is "emergent", therefore, dynamic, in that two partners have more together than each had separately before the interaction.

[Allow time for the discussion of each point so that the students can add there own understanding of each.]

Phase Two: Theoretical Explanation

INSTRUCTOR:

In the previous phase, the word "listening" was not used once because it was defined in terms of the process of listening. Listening is a systematic procedure for achieving comprehension in attempts to share knowledge. The procedure is defined in the list of objectives and was clarified in the discussion. Listening is a cognitive, or intellectual, skill, which is seldom taught directly but approached most often as an implied result of training in speaking.

Listening is a process that takes place inside the "black box" and is known to have taken place only if the listener reacts in some externalized form of response to the stimulating communication. Otherwise, listening has not taken place or does not exist in any public way so far as we know, but is only known as a private experience. (Mute, dumb, inscrutable)

Phase Three: Demonstration

INSTRUCTOR:

[Call two volunteers to the front of the class to be coached through the eight steps of the listening process. The INSTRUCTOR acts as the coach to the demonstrating dyad. Set the stage properly: put the dyad in chairs, face to face, with nothing coming between them. Proper positioning declares nonverbally an intention to listen effectively.]

Phase Four: Simulated Practice

INSTRUCTOR:

[Ask the class members to form triads. One of the three will act as coach/observer to the two who are interacting to practice each of the eight steps.]

[At the end of the class, with about ten minutes remaining, ask for two volunteers who feel that they have had a particularly successful interaction. Ask them to demonstrate by re-enacting their dialogue.]

Phase Five: Transfer

INSTRUCTOR:

[Ask the students to listen actively, empathically in a naturally occurring situation outside of class. Ask them to write up a one-page report describing the event. Ask them to try the process especially with parents, spouses or significant others, on topics of considerable importance. Give these directions:]

1. Be an accurate observer and a factual reporter. Describe what was said and what was done, without after-the-fact embellishment.

2. Was this a recurring situation in the past? Did active listening change the usual pattern of the interaction?

3. Which of the eight factors were used by you? by your partner? Why could you not use those factors that were omitted?

EIGHT OBJECTIVES FOR ACTIVE/EMPATHIC LISTENING

1. The student is able to share knowledge with another person through verbal and nonverbal codes which they share. (Speak)

2. The student is able to attend to the attempts of the other student to share knowledge. (Attend)

3. The student is able to sustain attention over a period of time to achieve an interpersonal end. (Concentrate)

4. The student is able to state to the partner what the partner's knowledge means to the partner. (Understanding)

5. The effective listener is able to state to the partner what the partner's comment means to the listener himself/herself. (Translation)

6. The effective listener is able to compare the product of understanding and the product of translation. (Interpretation)

7. The effective listener is able to extend the product of interpretation beyond the knowledge of the dyad to determine implications, consequences, or effects. (Extrapolation)

8. The effective listener is able to correct the partner's understanding of his/her statements at any time to maintain understanding in the development of the relationship. (Feedback)

22. ASSERTIVENESS TRAINING MODEL

UNIT: Interpersonal Communication

TOPIC: Assertiveness Training

METHODOLOGY: Assertiveness Training Model (Joyce & Weil, Ch. 24, 413-426)

OBJECTIVES:

1. The student is able to distinguish assertiveness from non-assertiveness and aggression.

2. The student is able to distinguish nonverbal behaviors of assertiveness, aggression and non-assertiveness.

Phase One: Identifying Target Behaviors

INSTRUCTOR:

In the exercise on expressing feelings, we practiced a systematic procedure, the AWARENESS WHEEL. You targeted people who have given you negative feelings and you wrote out what you wanted to tell them.

[Give the students the handout "EXPRESSING FEELINGS WITH THE FEEL WHEEL".]

What you wanted to say to a person in class was not actually communicated since the exercise did not go that far. But now we must consider the actual expression of the feeling. The skill that is required for expressing feelings that may have negative consequences is what we are going to consider now.

The expression of feeling may appear AGGRESSIVE. If you are one who responds too vigorously in communication, making deep negative impressions through evaluation, control, strategy, certainty, neutrality, or superiority, you may generally have feelings after a confrontation that you are sorry for behaving in an aggressive fashion.

The expression of feeling may appear NON-ASSERTIVE. This type of habit is almost the reverse. If you are docile, feeling put upon, used, exploited, martyred, long-suffering, all in order to remain the "NICE GUY", then you may go away from a situation thinking what you could have said, but thinking of it too late. You make a habit of going along to get along.

Many people either over-react or under-react.

The expression of feeling should probably appear ASSERTIVE. In between the extremes of non-assertive-

ness and aggressiveness is the skill of ASSERTIVENESS. "Behavior which enables a person to act in his own best interests, to stand up for himself without undue anxiety, to express his honest feelings comfortably, or to exercise his own rights without denying the rights of others, we call assertive behavior." [R.E. Alberti & M.L. Emmons, Your Perfect Right: A Guide to Assertive Behavior, 2nd ed. San Luis Obispo, CA: IMPACT, 1974, p. 2.]

1. What do you do when someone cuts in line in front of you?

2. What do you say when the steak is rare and you ordered medium-rare?

3. Can you express warm, positive feelings for someone?

4. Do you have difficulty in saying "NO" to a persuasive salesperson?

5. Have you ever regretted climbing over the back of another person in trying to gain your own ends?

6. Do you have difficulty breaking into the conversation among a group of strangers at a party?

7. Do you easily start a conversation with a stranger in a classroom? on a bus? at a meeting? Do you easily maintain that conversation?

8. Do you suffer when you have to return a faulty or defective item to a store?

9. Can you, without much difficulty, ask a person to turn down a radio or stereo which is playing too loudly, or ask a loud talker in the library or at a concert to quiet down?

10. Is it difficult to ask for dates or to refuse dates when asked?

[Tell the students that you are going to ask each one to come up with a question for the class in the same mold as those just asked, questions about situations that demand assertiveness.]

[In Alberti & Emmons, APPENDIX B, p. 117, see the Assertiveness Inventory.]

[Read examples from Your Perfect Right, if you have the book. Ask the students to label the examples from the cases you read "non-assertive", "aggressive", or "assertive".]

Taking the FEEL WHEEL examples you wrote, where do you have the most difficulty in being assertive?

Phase Two: Setting Priorities for Situations and Behaviors

INSTRUCTOR:

Now you have that one immediate situation. Make a list of at least two situations in your life right now where you would benefit from behaving assertively. List all the situations you can.

STUDENTS:

[They "prioritize" a list of situations of personal significance.]

Phase Three: Enacting the Situation

INSTRUCTOR:

[Have the students do this sequence "by the numbers".]

1. Select a role-playing partner.

2. One of you describe a situation of personal significance to the describer.

3. The partner will role-play the stimulus situation with the person who described the personal problem. (Pretend)

4. The two students role-play the three types of responses:

   a) Enact NON-ASSERTIVE behavior with feelings suppressed.

   b) Discuss the validity of this kind of behavior in this situation with the class.

   c) Enact AGGRESSIVE behavior with extremely negative feelings using evaluation, control, etc.

   d) Discuss the validity of this type of behavior in this situation with the class.

   e) Enact ASSERTIVE behavior in which feelings are expressed openly, honestly, with good feeling, and no rancor. The AWARENESS WHEEL could be used here to achieve equality, spontaneity, descriptiveness, empathy, problem-orientation, and provisionalism. Continue enacting until the student is able to achieve assertiveness with ease and familiarity.

5. Now switch roles so that the other partner can enact her/his own situations for practicing the three types of response.

Phase Four: Reenactments

INSTRUCTOR:

Re-enact the situations to try alternative assertive possibilities, or different situations for which the student wants to gain competence and confidence. Discuss each re-enactment with the class.

Phase Five: Transfer to Real-LIfe Situations

INSTRUCTOR:

[Assign a report to be handed in. Describe the attempt to be assertive in the real-life situation and the results. The students should report orally to the class, basing the oral report on the written report.]

EXPRESSING FEELINGS WITH THE FEEL WHEEL

1. Write down as direct quotations three or four sentences which you would like to say to someone in this class. Put it down on a slip of paper and do not put your name or the name of the person to whom you are directing the remarks. Pick out someone who has given you negative feelings and tell that person

2. what you feel, ("I feel that you...")

3. what you sense, ("I sense that you...")

4. what you think about that person, ("I think that you...")

5. what you want from that person, ("This is what I want from you"), and

6. what you want that person to do and how you want to act toward that person.

23. ASSESSMENT

READING: D.L. Rubin & N.A. Mead, Large Scale Assessment of Oral Communication Skills: Kindergarten through Grade 12. Annandale, VA: Speech Communication Association, 1984.

Read pages 1-25. Be prepared to discuss the nature of standardized testing.

SHORT PAPER:

The student of teaching methods is able to locate in the literature of speech communication a valid and reliable test of skills or attitudes in speech communication and "make it ready" for administration to a class of the target student population. The test will exclude those previously discussed in the unit on communication apprehension. To "make it ready" means that the model for test summary in the Rubin & Mead text, for example, page 27, the summary for the Brown-Carlson Listening Test, will be followed, and a copy of the test will be included. The materials will be properly bound in a cheap paper folder. The student will be able to discuss the test with the class.